NEO-RUSSIAN PIANO MUSIC

A COLLECTION OF

FORTY-FOUR REPRESENTATIVE PIANO NUMBERS BY THE FOUNDERS AND EXPONENTS OF THE NEW SCHOOL OF RUSSIAN MUSIC

SPECIALLY SELECTED, EDITED AND SUPPLIED WITH A BIOGRAPHICAL INTRODUCTION

BY

ANDOR PINTÉR

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MUSICAL RUSSIANISM

THE wave of romanticism which broke over Europe early in the nineteenth century found its manifestation in a strong revulsion against artificial artistic restrictions, and a "return to nature" took place. The tendency to utilize the simple folk-songs of different nations for artistic material and as a source of inspiration became gradually more and more pronounced.

In the peasant-songs of Russia an immense store of musical wealth was uncovered by the patriotic pioneers of this movement, giving rise to the truly prodigious development of Russian music of the past century. The songs of the Russian "muzhiks" are rich in interesting and original characteristics, which—in accordance with the strong climatic differences of that enormous country—are widely diversified. The idioms of "Great Russia," of the "Ukraine" and of the "Caucasus" differ greatly from each other. But there are features common to all, such as the wavering tonality of the old ecclesiastical church-modes, which are borrowed from the music of the *Russo-Greek Church*, also the distinct *Tartar-influence*, by which almost every Russian folk-song is strongly affected, finding manifestation in the frequent use of obstinate rhythms and sustained basses. The *influence of the East* is shown in melismatic and chromatic habits of melody-formation. Rhythmical and metrical irregularities, such as $\frac{5}{8}$ and $\frac{7}{8}$-rhythms and the frequent use of structural units of 3, 5, or 7 bars form the most striking features of Russian folk-music.

THE FATHER OF RUSSIAN MUSICAL ART

A new era dawned upon the musical world of Russia when the genius of MICHAEL GLINKA (1803–1857) unsealed that fountain of national melody, which was to become an inexhaustible source of fresh inspiration to a new generation of great composers. With a musical education marked by superficiality and a great deal of foreign influence, his epoch-making work in revolutionizing Russian music was wholly due to his innate patriotism and unusual musical endowments. His national opera "A Life for the Tsar" blazed the way to truer ideals, and sounded the death-knell of the Bellini and Meyerbeer-worship in Russia.

The translation of the folk-song into the polished idioms of art-music was the musical creed initiated by him; this creed found its realization in his own works. While his career of usefulness was unduly shortened by ill-health, other sturdy disciples took up the movement with full energy.

THE FIVE INNOVATORS

The noble work of Glinka in formulating and realizing the principles of Russian nationalism in music was taken up with fervent enthusiasm by a little group of five highly talented true patriots: ALEXANDER BORODIN (1834–1887), MILI BALAKIREV (1837–1910), CÉSAR CUI (1835–), MODEST MUSSORGSKI (1839–1881) and NIKOLAS RIMSKY-KORSAKOV (1844–1908). Thus the progressive New School of Russian Music was formed with aims and ideals which embodied a skilful blending of the latent beauties of Russian folk-music with the skilful technical usages of Western musical art.

It is strange that—with the exception of Balakirev—a military career formed the early training of these men, whose broad-minded foresight determined the guiding principles which were to form the corner-stones of the wonderful structure of Russian national music.

In this magic circle Balakirev was fervently preaching the gospel of nationality to his four other comrades. He professed full liberty of intellectual individuality:

complete emancipation from tradition; at the same time he advocated thorough analytical study of the great masters of music. This artistic program left its broadening influence upon the works of all the earnest disciples of the new movement.

Aside from the community of their nationalistic aims, these five composers differ greatly in their artistic individuality. Balakirev is an exponent of orchestral program-music of the Berlioz-Liszt type. Borodin is less progressive, and clings to old operatic and symphonic traditions. Cui, the prolific opera-composer, has a strong leaning towards the softer tones of Western musical refinement, while Mussorgski, the "musical Nihilist", regards the exact copying of nature as the first duty of the artist, and creates in his famous opera "Boris Godunoff" a striking example of musical realism. In the works of Rimsky-Korsakov we find a perfect balance of nationalistic and artistic elements, the product of a master-mind of unusual erudition and wonderful imagination.

CENTERS OF RUSSIAN MUSICAL INFLUENCE

In the dissemination of the artistic program adopted by the founders of the New School of Russian Music

THE ST. PETERSBURG CONSERVATORY

played a role of great importance. As teacher and adviser of a generation of talented composers, the figure of Rimsky-Korsakov looms up large in this connection. Among the graduates of this institute we find:

ANTON ARENSKY (1862–1906), whose artistic personality is akin to that of Tschaikovsky. While his style has a distinct leaning towards cosmopolitan idioms, he exhibits at times great cleverness in the use and development of peasant-melodies.

ANATOLE LIADOW (1855–), a refined piano-composer of Chopinesque inclinations; a distinct tinge of Russian color and characteristic humor serve to safeguard his nationalism.

ALEXANDER GLAZOUNOW (1865–), an adherent of classical idealism and form-traditions, an ardent admirer of Brahms. His music has the descriptive quality and orchestral splendor of Rimsky-Korsakov's finished style.

JOSEPH WIHTOL (1863–), a talented composer of Lettish origin. The harmonic characteristics of the folk-songs of Livonia are indelibly imprinted upon all his compositions, which are nevertheless marked by beautiful refinement and clever workmanship.

FÉLIX BLUMENFELD (1863–), a concert-pianist of note. Delicate finish, an atmosphere of sincere feeling and elaborate texture distinguish his compositions for the piano.

WASSILY SAPELLINKOFF (1868–), a brilliantly successful piano-virtuoso. In his effective compositions for the piano he forsakes Russian idioms and drops into a style more general in its scope.

THE MOSCOW CONSERVATORY

is another important center of musical influence in Russia. The genius of

SERGEI TANEIEV (1856–) dominated the educational functions of this institute with highly gratifying results, numerous talented composers of widely varying style having graduated from this conservatory. Of these we mention:

HEINRICH PACHULSKI (1859–), possessor of a peculiarly translucent pianistic style, in the employment of which he fully equals the masterly skill of Henselt.

SERGEI LIAPOUNOW (1859–), an eminent composer of orchestral and piano-works exhibiting consummate skill of workmanship and nationalistic tendencies of great intensity.

VLADIMIR RÉBIKOFF (1866–), an advocate of the most radical ideas in musical esthetics. Avowing absolute freedom of musical expression, he often completely discards the restrictions of tonality. His fertile imagination produced new forms of art, of which his "melomimicry"—a blending of music with pantomime—is a fair example.

ALEXANDER SCRIÀBINE (1872–), a piano-virtuoso of international reputation and a composer of the ultra-modern type. Harmonic subtilty, enhanced by clever polyphonic treatment lifts his pianistic style to the high standard set by Schumann.

SERGEI RACHMANINOFF (1873–), master of a sensational piano style, full of dramatic force and impressive power. He attained great popularity in the threefold capacities of composer, conductor and piano-virtuoso.

REINHOLD GLIÈRE (1874–), gold-medalist of the Moscow Conservatory; a talented writer of chamber music, symphonic and piano works of remarkable elegance and refinement.

VARIOUS PHASES OF RUSSIANISM

Other worthy exponents of the patriotic program of the five innovators are:

A. N. ALPHÉRAKY (1846–), in whose compositions the languorous spirit of the East finds at times true expression.

GÉNARI KARGANOFF (1858–1890), a pupil of Reinecke and Brassin; a prolific writer of piano-

miniatures of great melodic merit and finished texture.

SERGEI BORTKIEWICZ, with his abounding wealth of melody which, in its artless simplicity, possesses the natural charms of the true folk-song.

E. ALENEFF, the rhythmical life of whose compositions exhibits that healthy ruggedness which is typically Russian.

B. KARAGITSCHEW, representative of a modern artistic current, which finds its expression in the careful application of extreme harmonic refinement to motivic material derived from the music of the "children of the soil."

NIKOLAS STCHERBATCHEFF (1853–), a musical genius with special predilection for odd rhythms and harmonic surprises.

The finish and originality manifested in the works of **NIKOLAS AMANI, S. YÓUFEROFF, VLADIMIR SOKALSKY** and **A. NEMEROWSKY** place them also in the ranks of the patriotic musical progressives of Russia.

EDITORIAL FEATURES

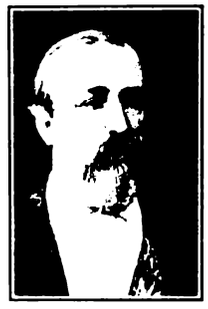
The selection of the numbers incorporated in this collection, the editorial correction and amplification of the signs of phrasing and expression, as well as the addition of a practical fingering and pedaling was inspired by an intention to bring together compositions which are truly *representative* of the best impulses actuating the musical art of Modern Russia, and to present them in a thoroughly *explicit* form. Aside from Muscovite originality, pianistic practicability was the desirable element looked for in the numbers selected. But the tremendous wealth of splendid works of art contained in the musical literature of modern Russia places great difficulties in the path of a just selection.

That clear and correct phrasing, ample indications of dynamic outline and logical fingering are specially desirable in musical compositions of an idiom containing intricate rhythms, unusual harmonic progressions and structural irregularities in profusion, should be self-evident to everyone possessing musical common sense.

—ANDOR PINTÉR

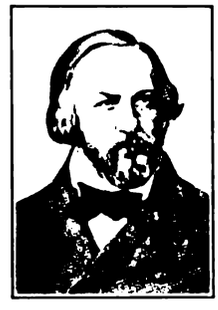
REPRESENTATIVE COMPOSERS *of* THE RUSSIAN SCHOOL

ALEXANDER GLAZOUNOW



ALEXANDER BORODIN

CÉSAR CUI



MICHAEL GLINKA

MILI BALAKIREV

NIKOLAS RIMSKY-KORSAKOV

MODEST MUSSORGSKI

ANTON ARENSKY

SERGEI RACHMANINOFF

ALEXANDER SCRIÀBINE

NEO-RUSSIAN PIANO MUSIC

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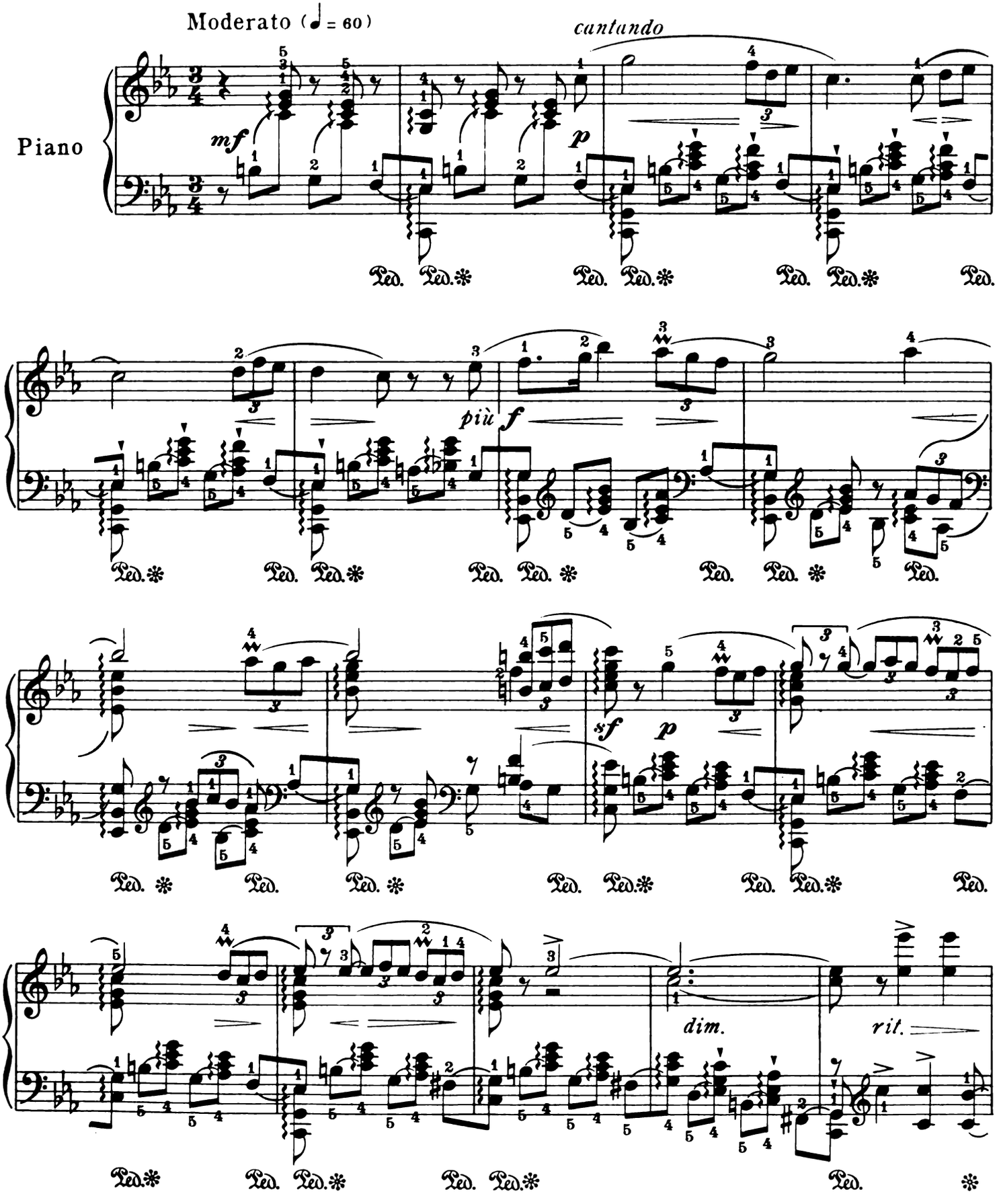
Dedicated to Mme Pauline Berthenson-Woronetz

Sérénade Levantine

Levantine Serenade

Edited by Andor Pintér

A. Alphéraky, Op. 25, № 3



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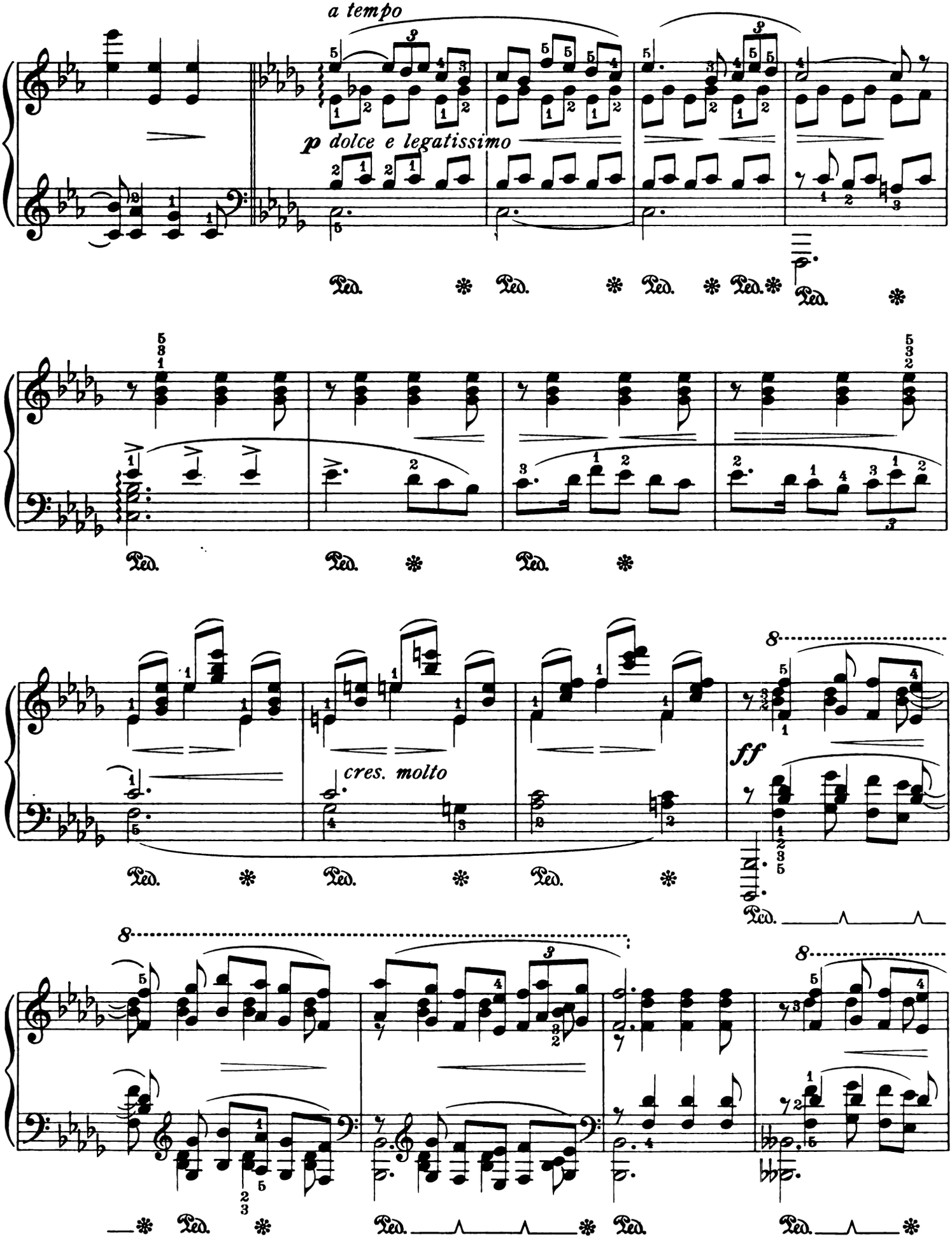
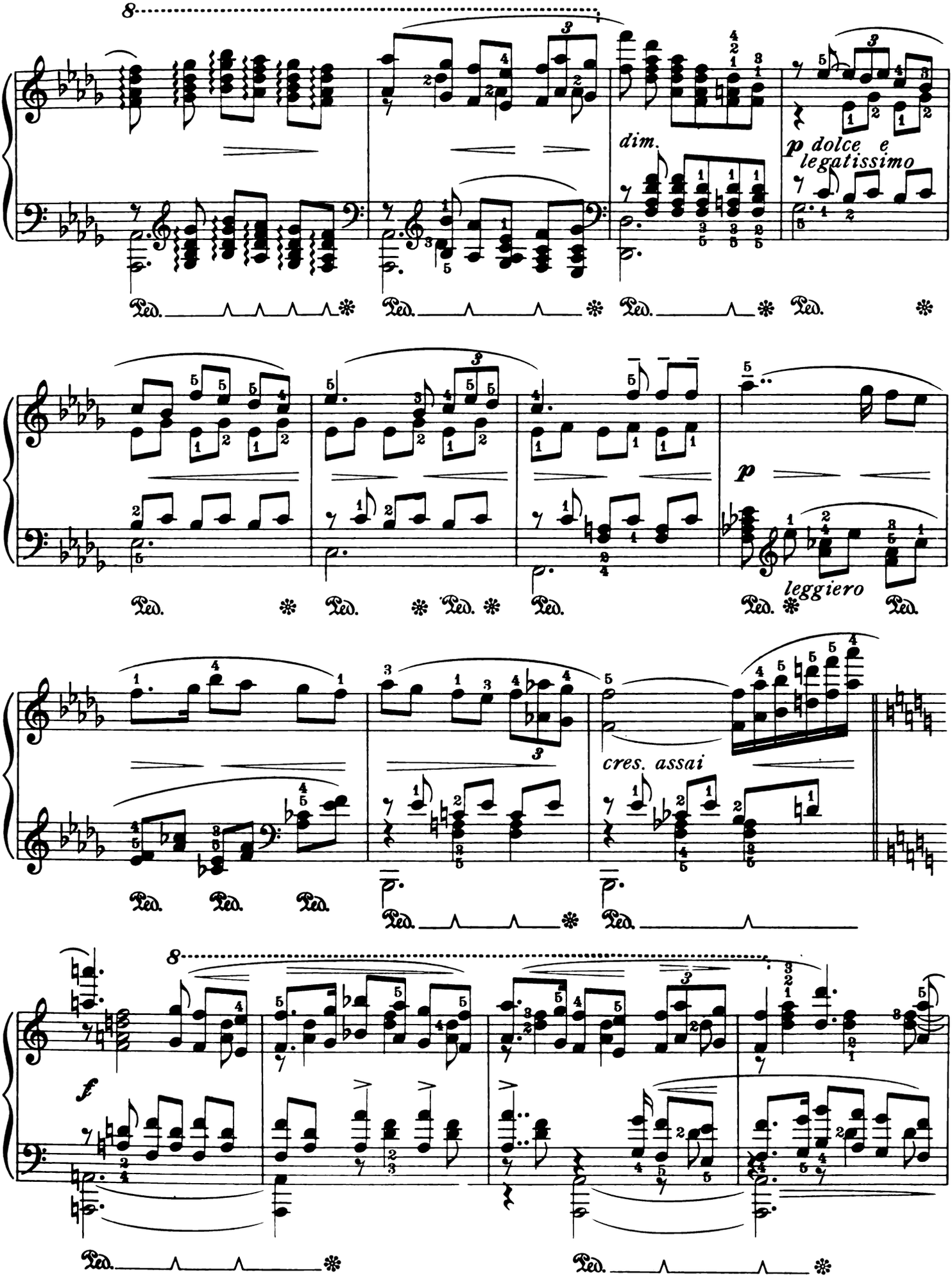
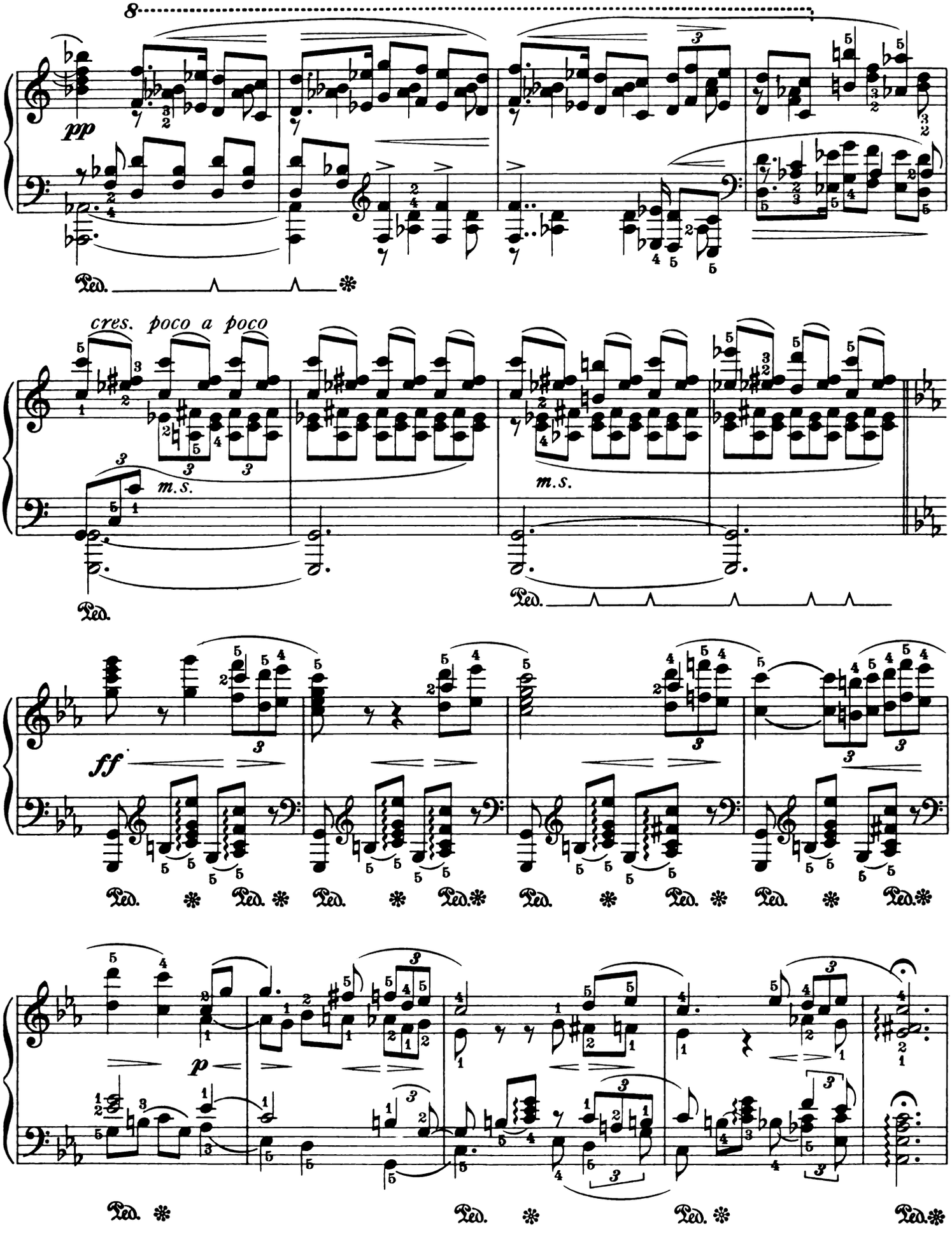
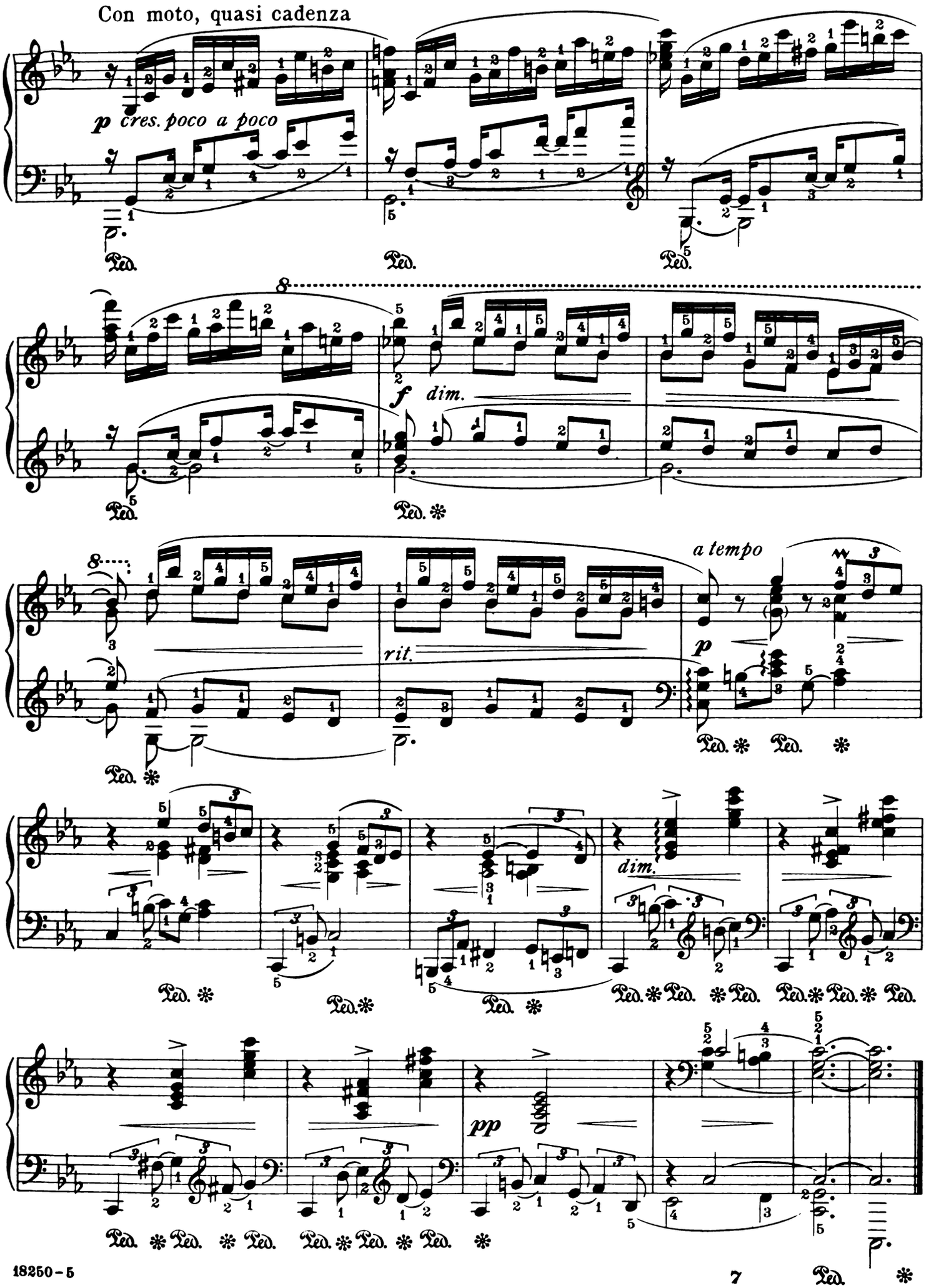

a tempo
p dolce e legatissimo
Ped.
cres. molto
ff
8


8
dim.
p dolce e
legatissimo
p
leggiero
cres. assai
f
8
Ped.


8
pp
Ped.
cres. poco a poco
m.s.
m.s.
Ped.
Ped.
ff
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
p
Ped. Ped. Ped. Ped.


Con moto, quasi cadenza
p cres. poco a poco
Ped.
8
f dim.
rit.
a tempo
p
dim.
pp

Étude

in G flat major

Edited by Andor Pintér

A. Alphéraky, Op. 30, № 1

Andantino (♪ = 112)

Piano

mf legato sempre

f

p

f

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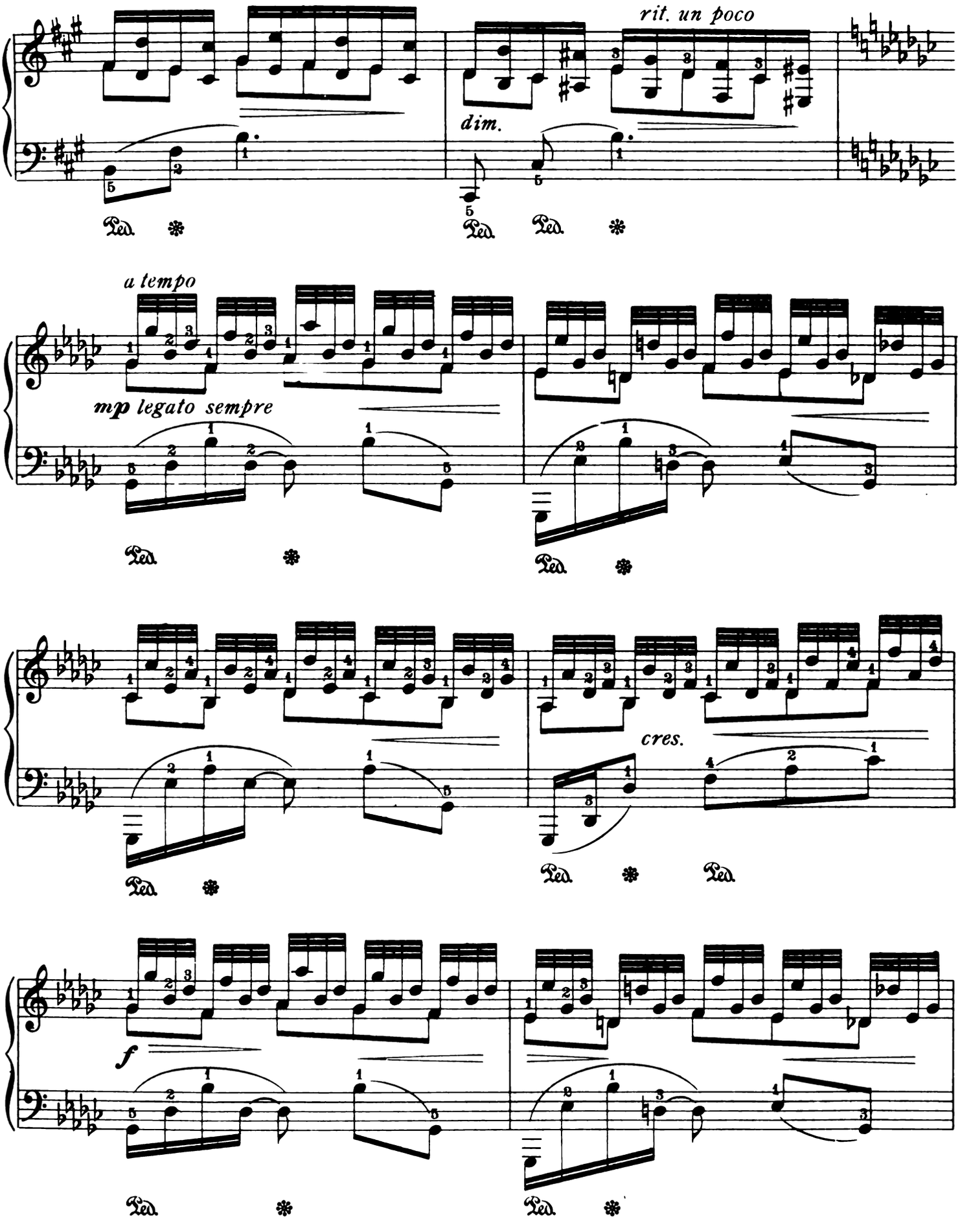
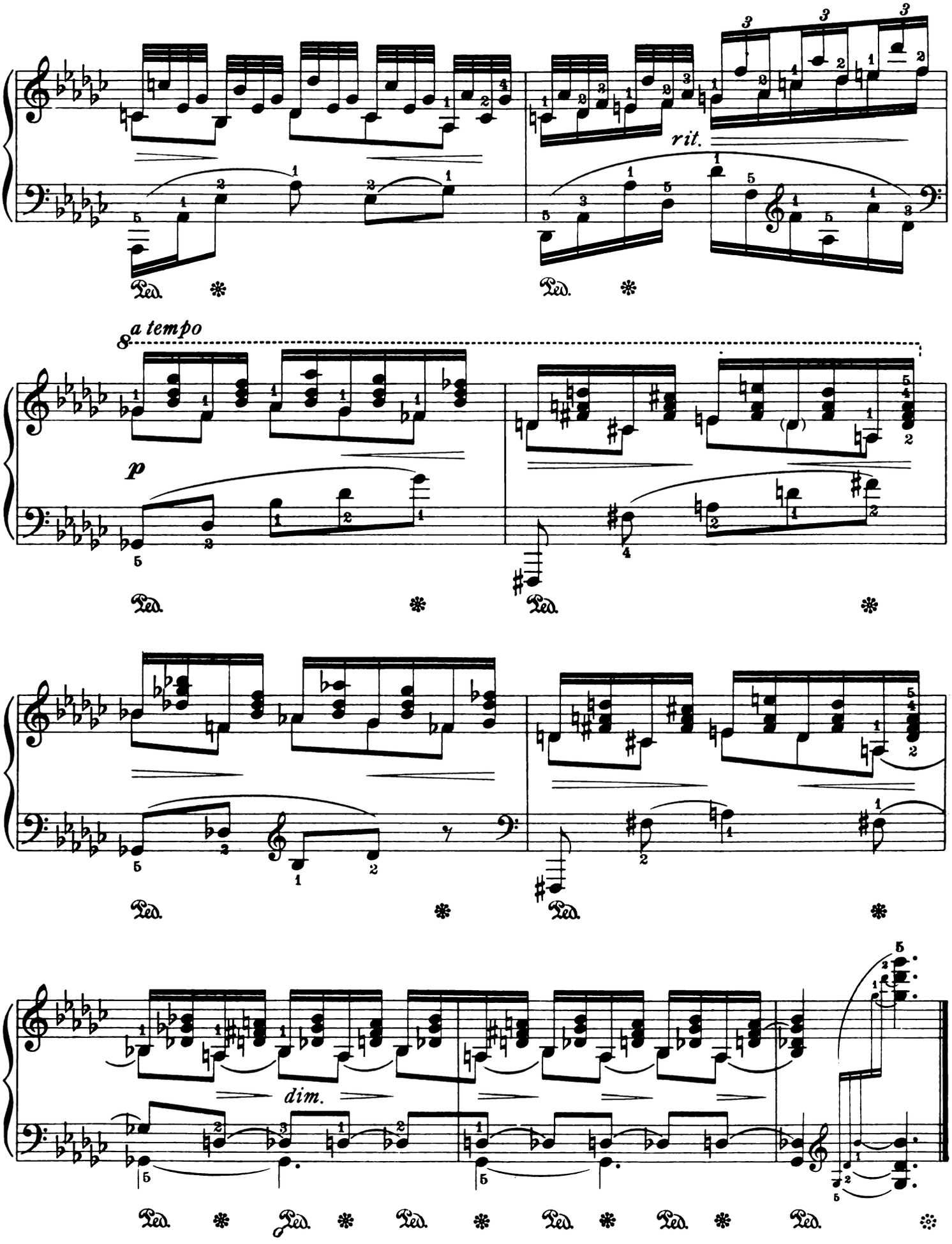

rit. un poco
dim.
a tempo
mp legato sempre
cres.
f

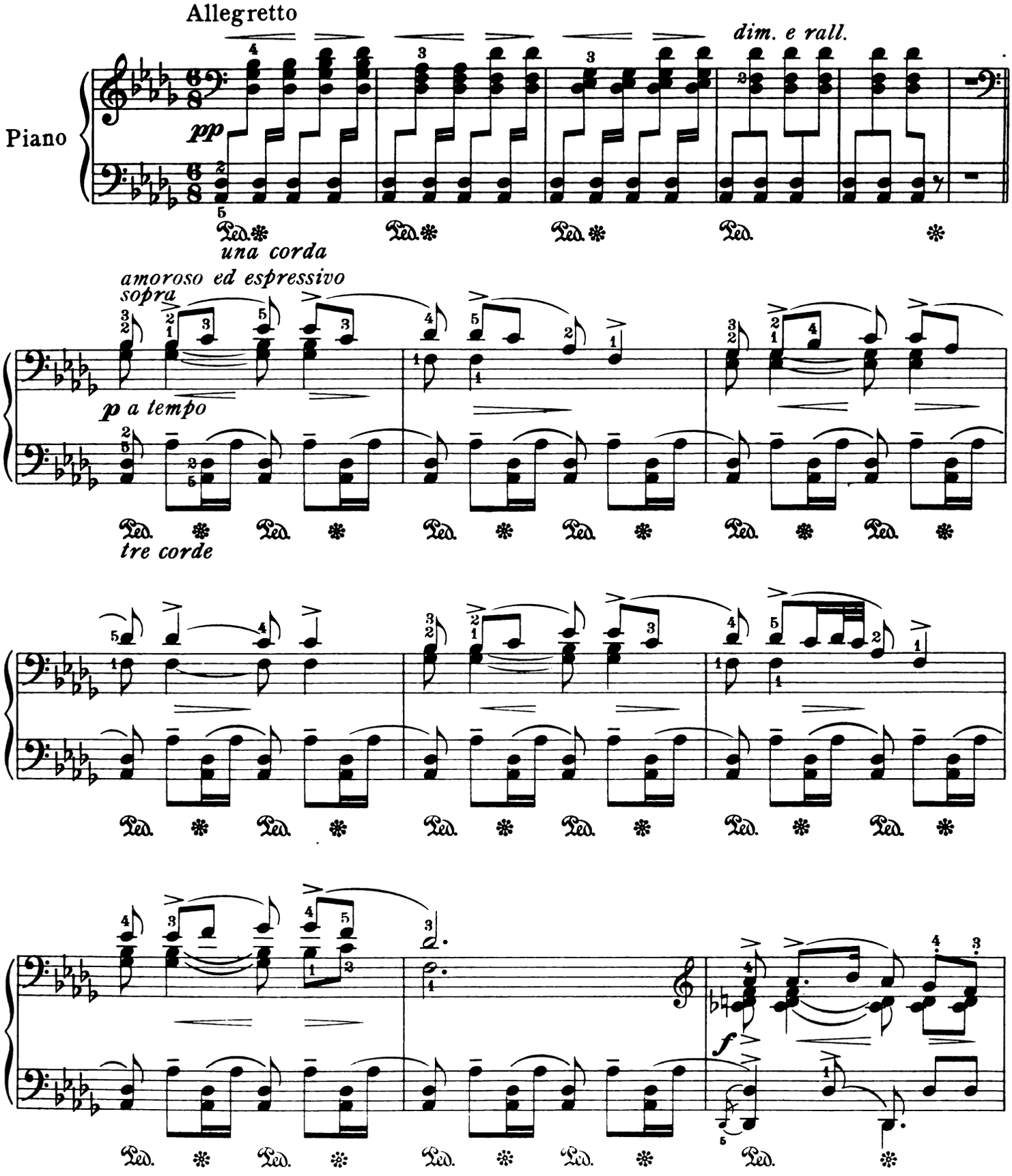

rit.
a tempo
p
dim.

Sérénade

from "Petite Suite"

Edited by Andor Pintér

Alexander Borodin



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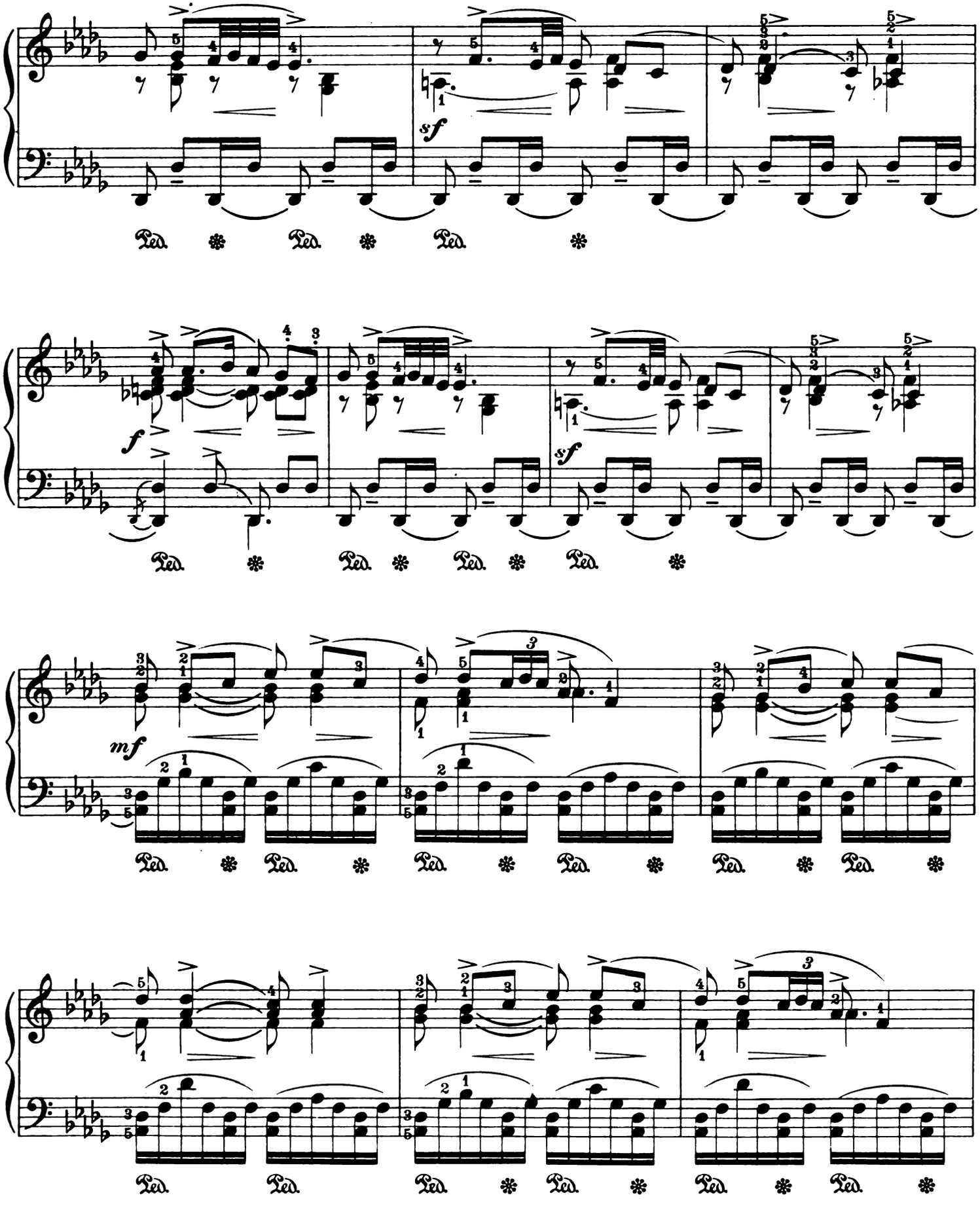
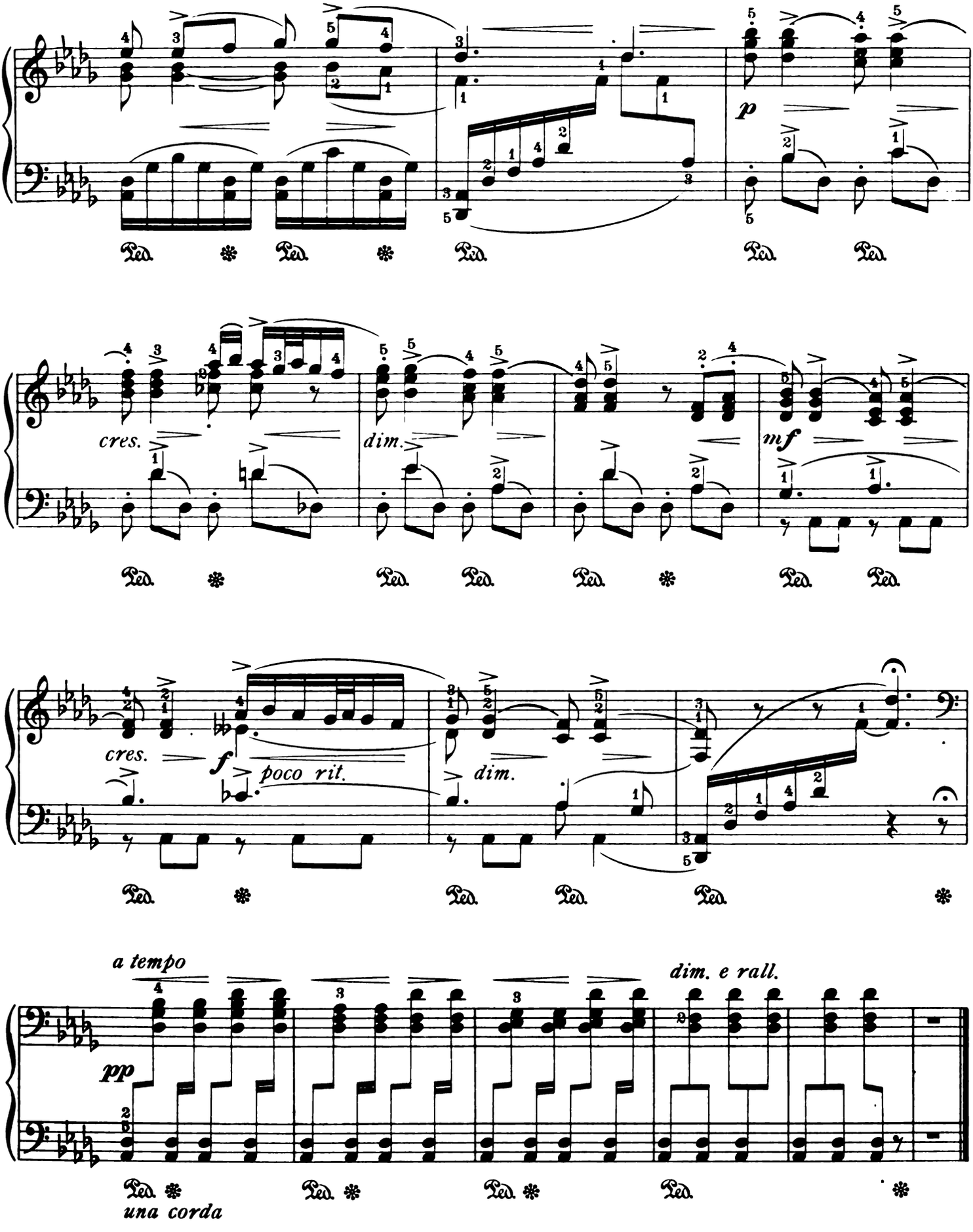

sf
Ped.
f
sf
mf
Ped.


p
cres.
dim.
mf
cres.
f
poco rit.
dim.
a tempo
dim. e rall.
pp
una corda

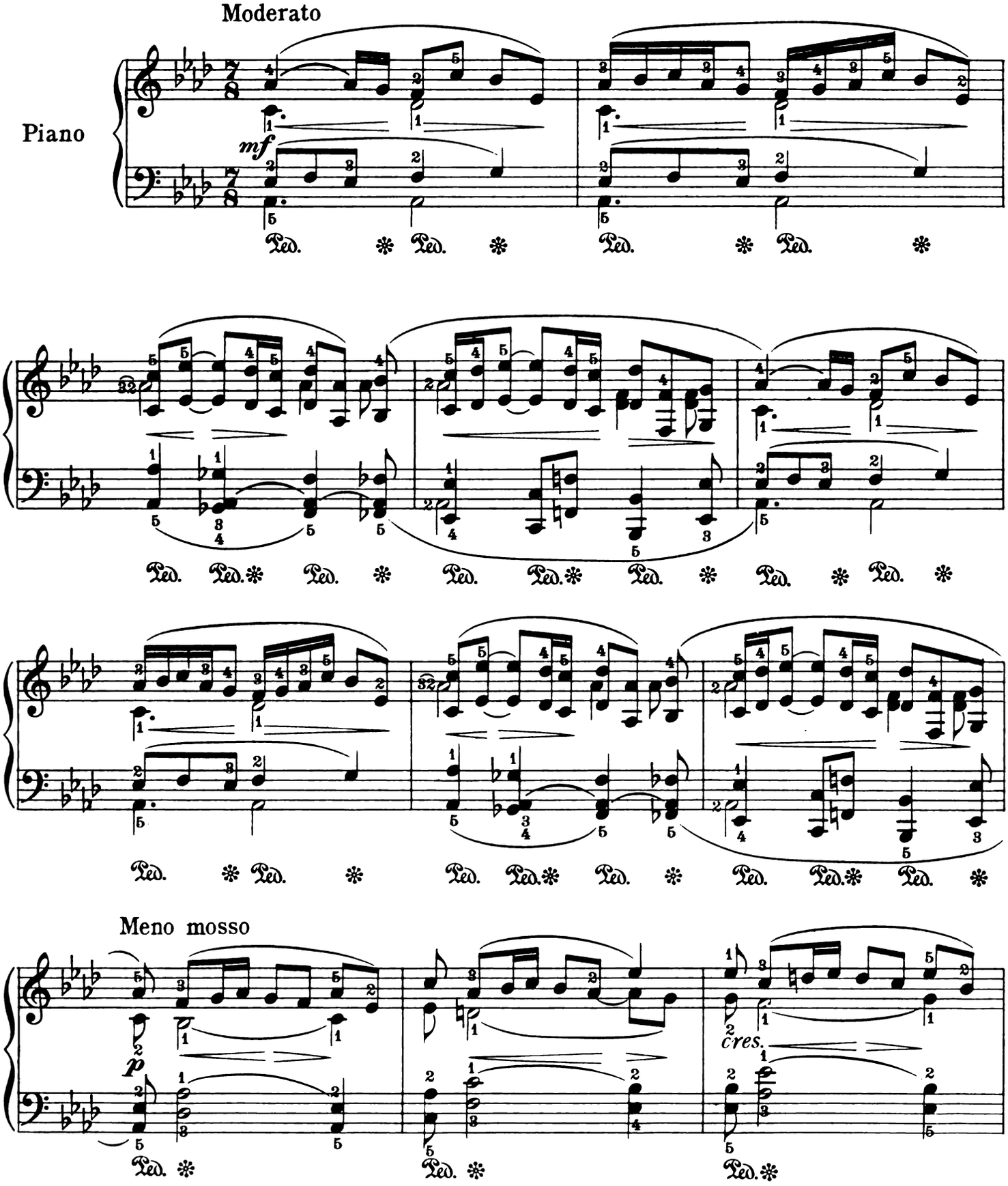
Dedicated to K. Woskressensky

Écho Rustique

Rural Echoes

Edited by Andor Pintér

Vladimir Rébikoff, Op. 8, № 11



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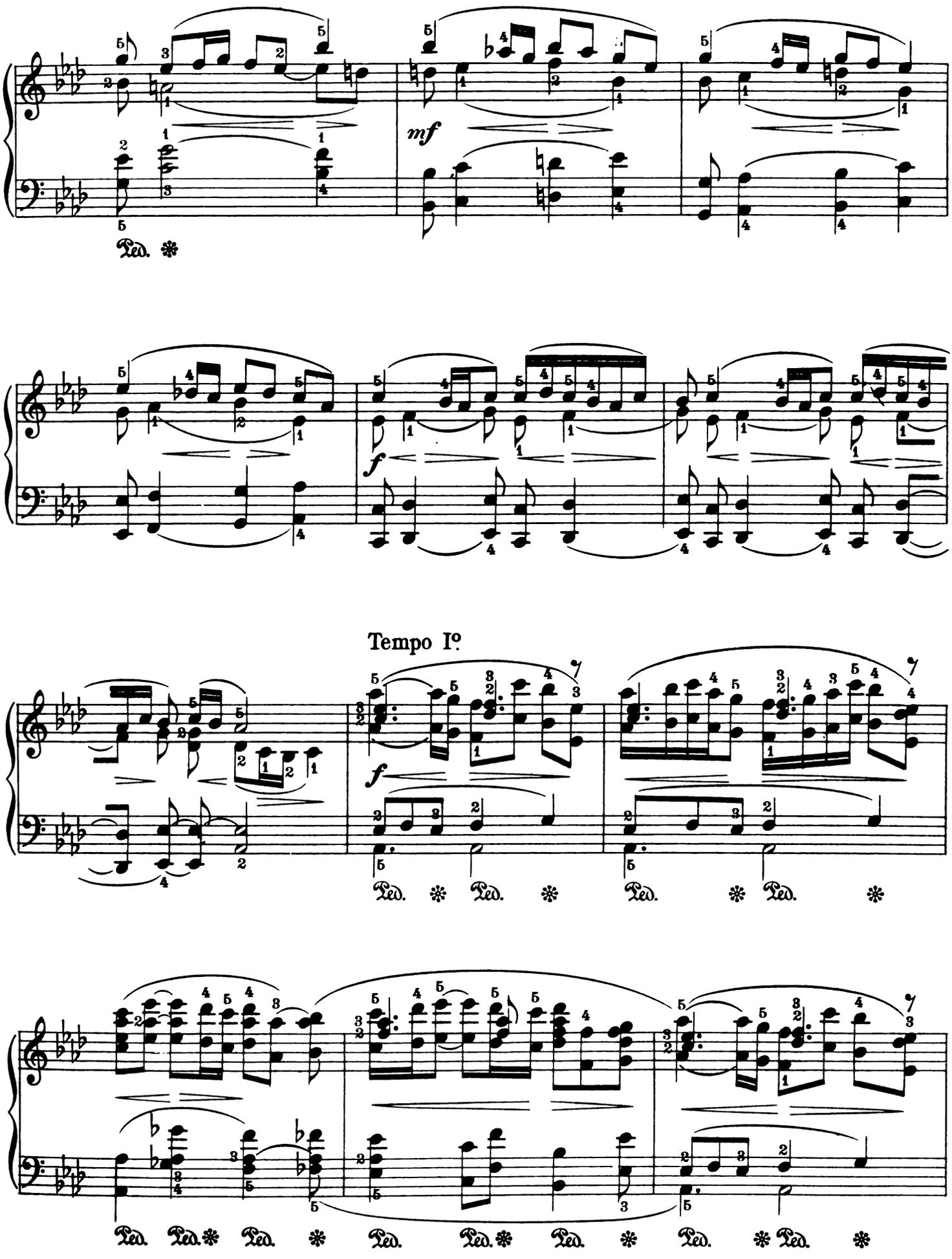
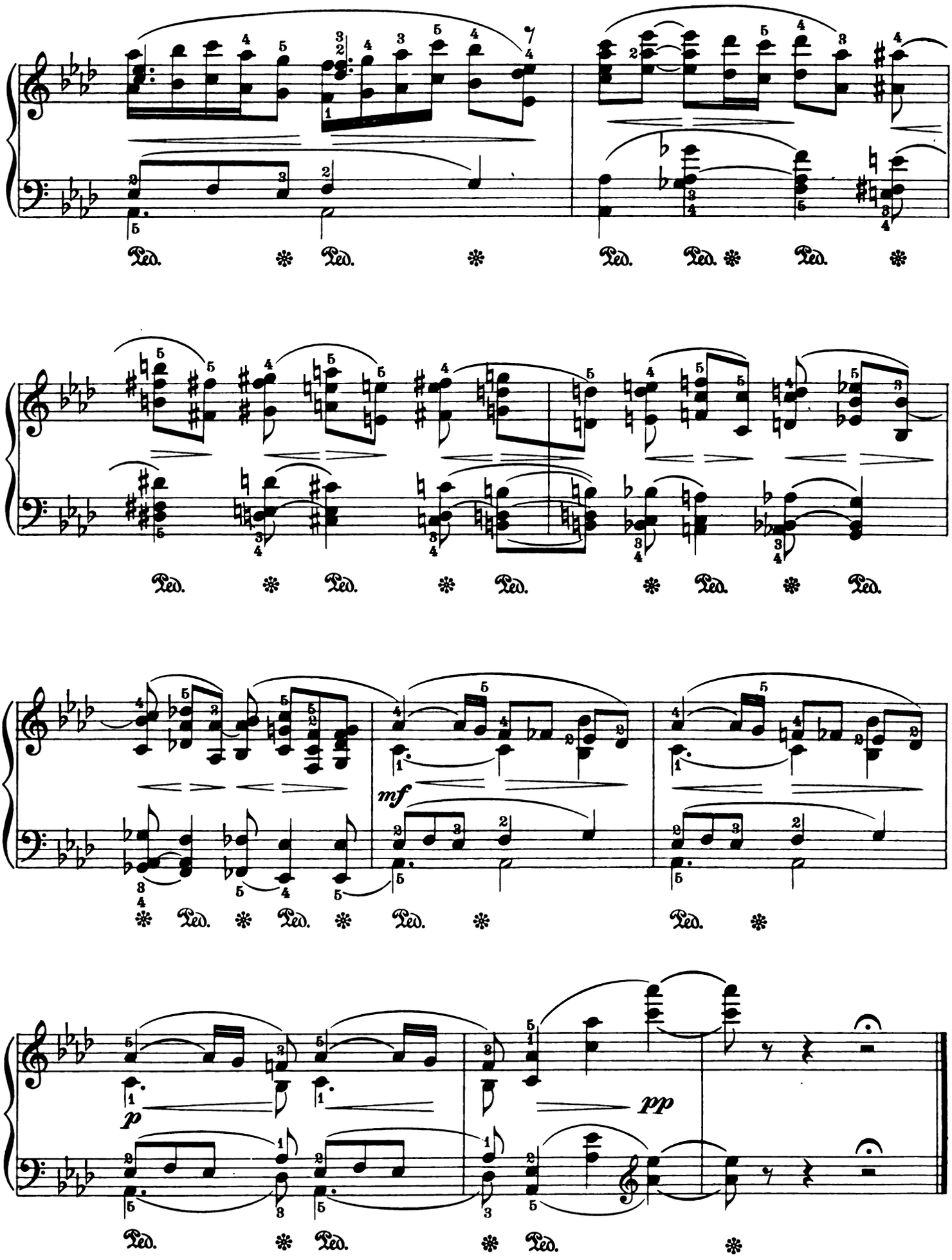

mf
Ped. ✻
f
Tempo Iº
f
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻
Ped. Ped. ✻ Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


Ped.
mf
p
pp

Nereid

The Nereid is playing her harp on a beautiful moonlit night. A Triton appears, emerging from the depths of the sea.

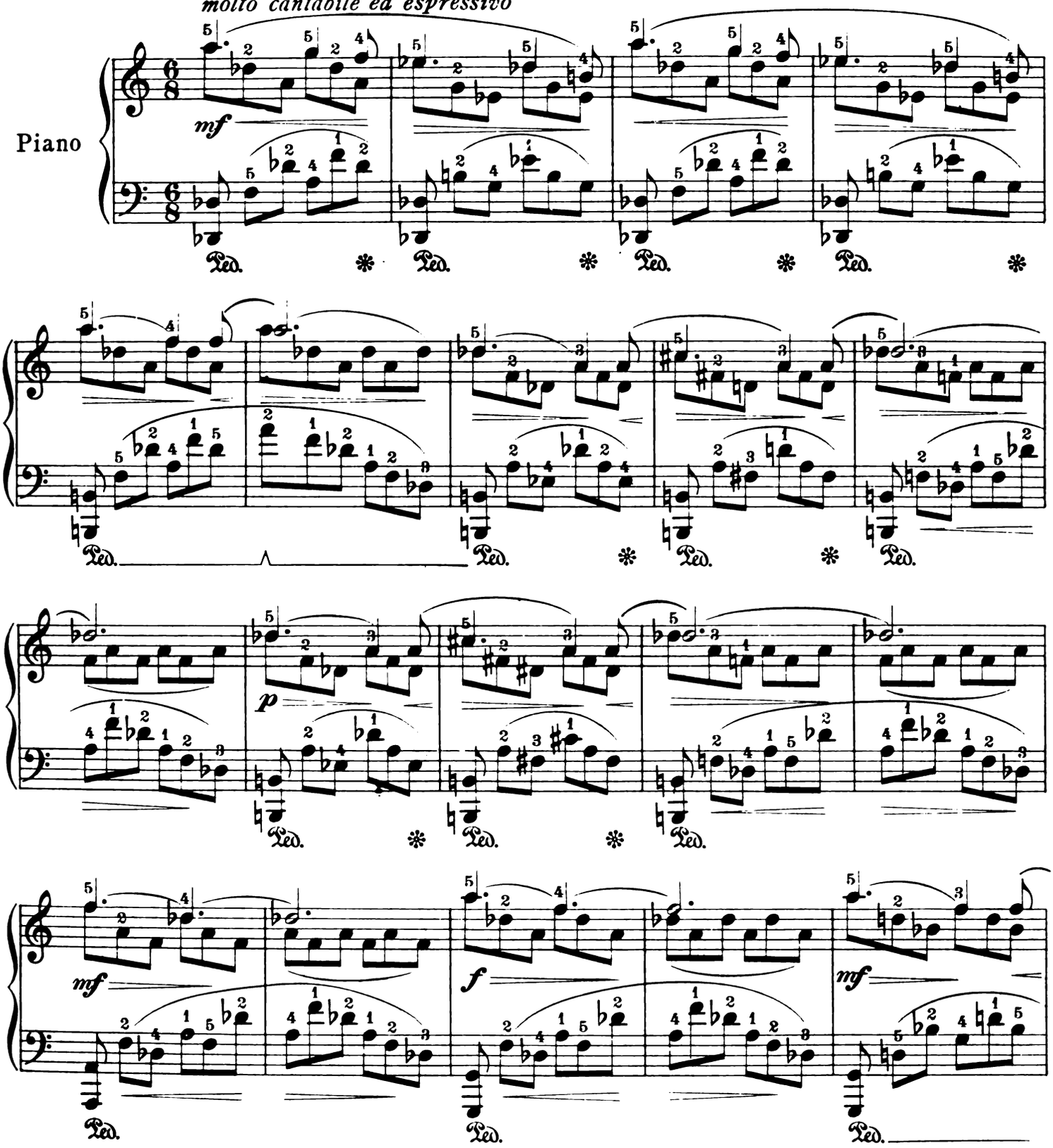
A silent ship, bathed in the silvery rays of the moon, crosses the distant horizon.

Edited by Andor Pintér

Adagio

molto cantabile ed espressivo

Vladimir Rébikoff, Op. 15, № 4



The artistic purpose of this composition is not a purely musical one. The composer aims to create a distinctly new form of art, called *"melomimicry"*; this consists of the harmonious blending of music with pure pantomime.

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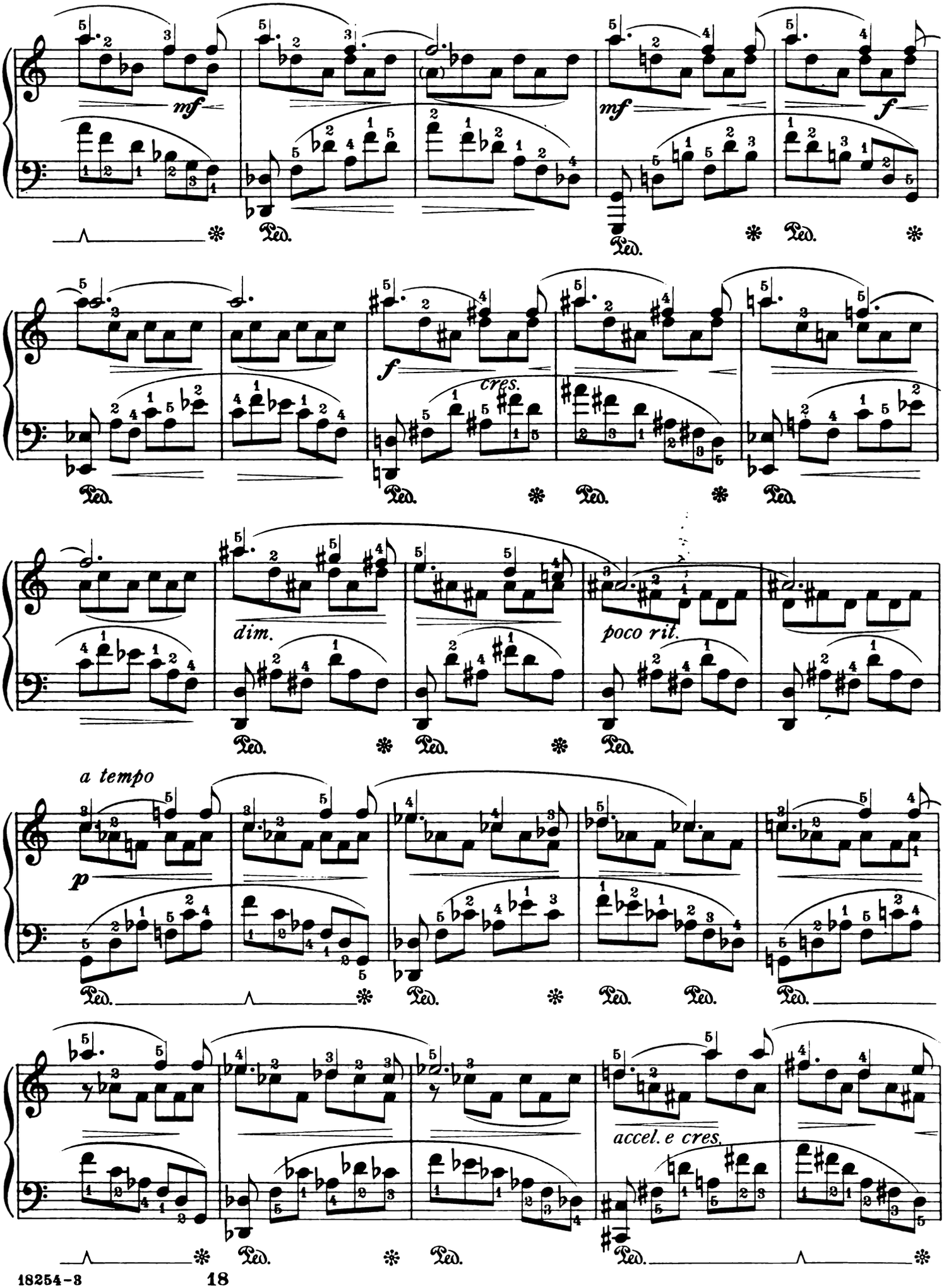
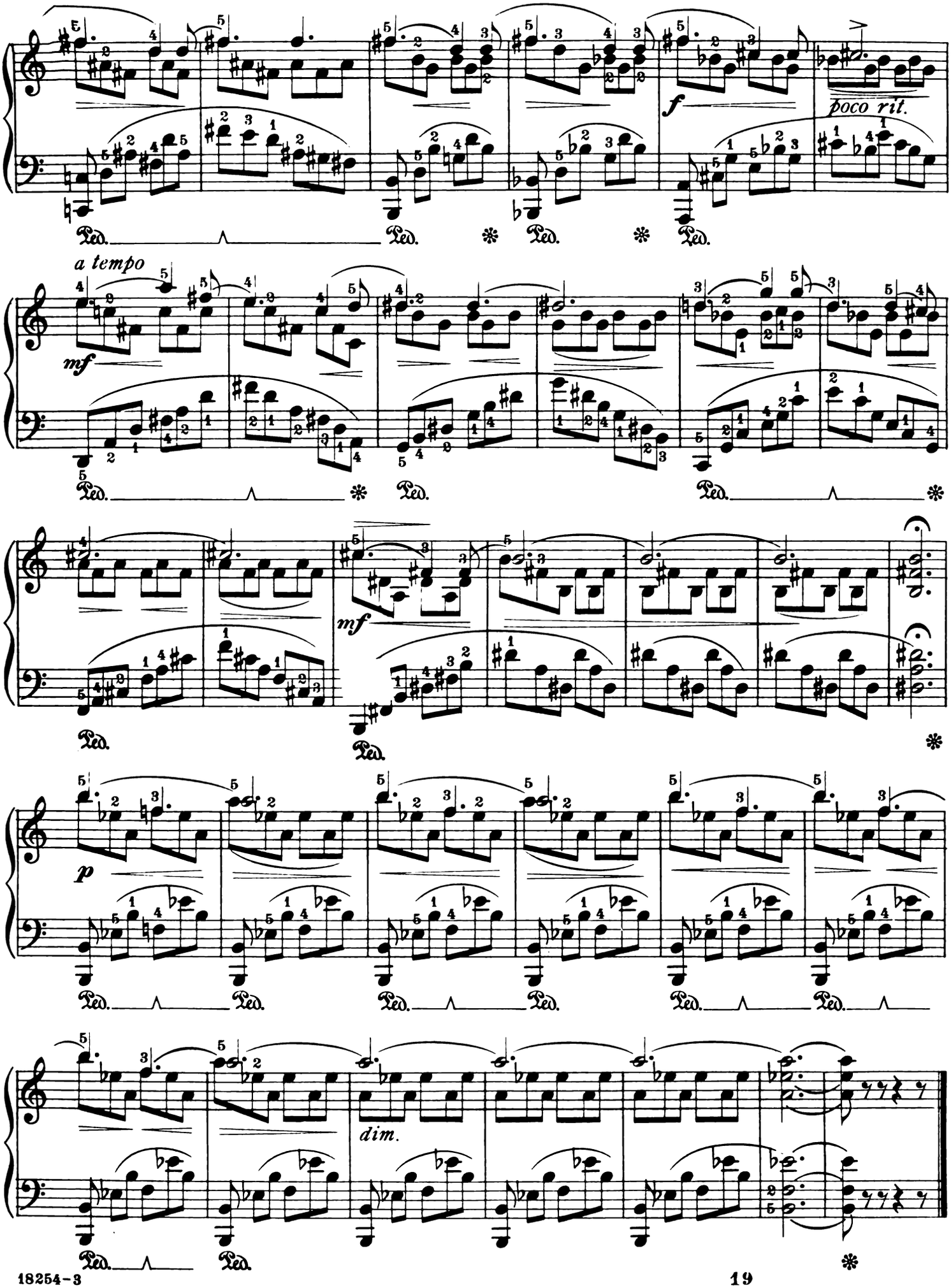

mf
mf
f
f
cres.
dim.
poco rit.
a tempo
p
accel. e cres.
Ped.


f
poco rit.
a tempo
mf
mf
p
dim.

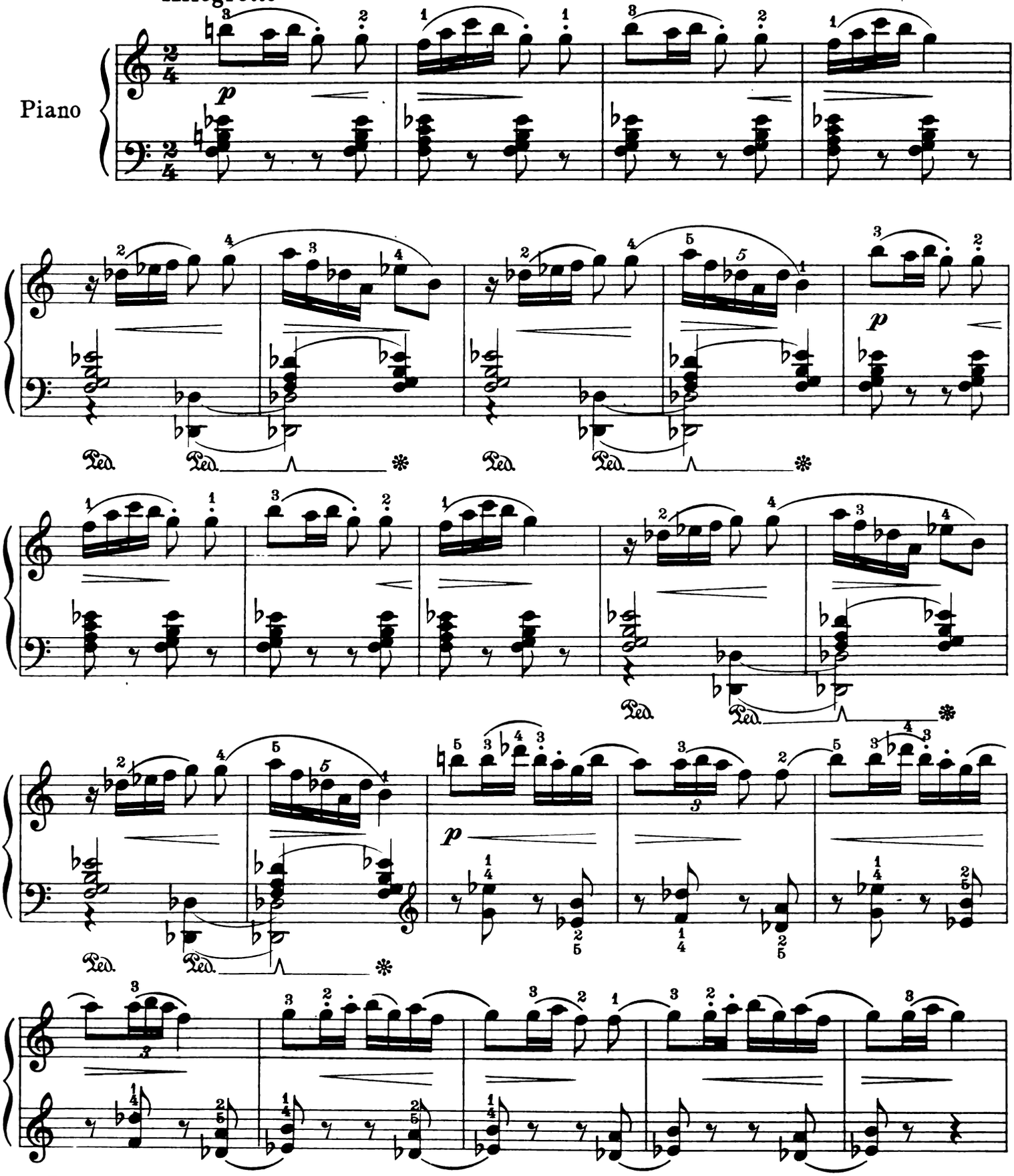
Idyl

In the darkening woods two little fauns are dancing to the joyous tunes of a flute, played by an old faun. A dryad is lounging near by in the soft grass, enjoying the happy scene.

Edited by Andor Pintér

Vladimir Rébikoff, Op. 17, № 2

Allegretto



The artistic purpose of this composition is not a purely musical one. The composer aims to create a distinctly new form of art, called "*melomimicry*"; this consists of the harmonious blending of music with pure pantomime.

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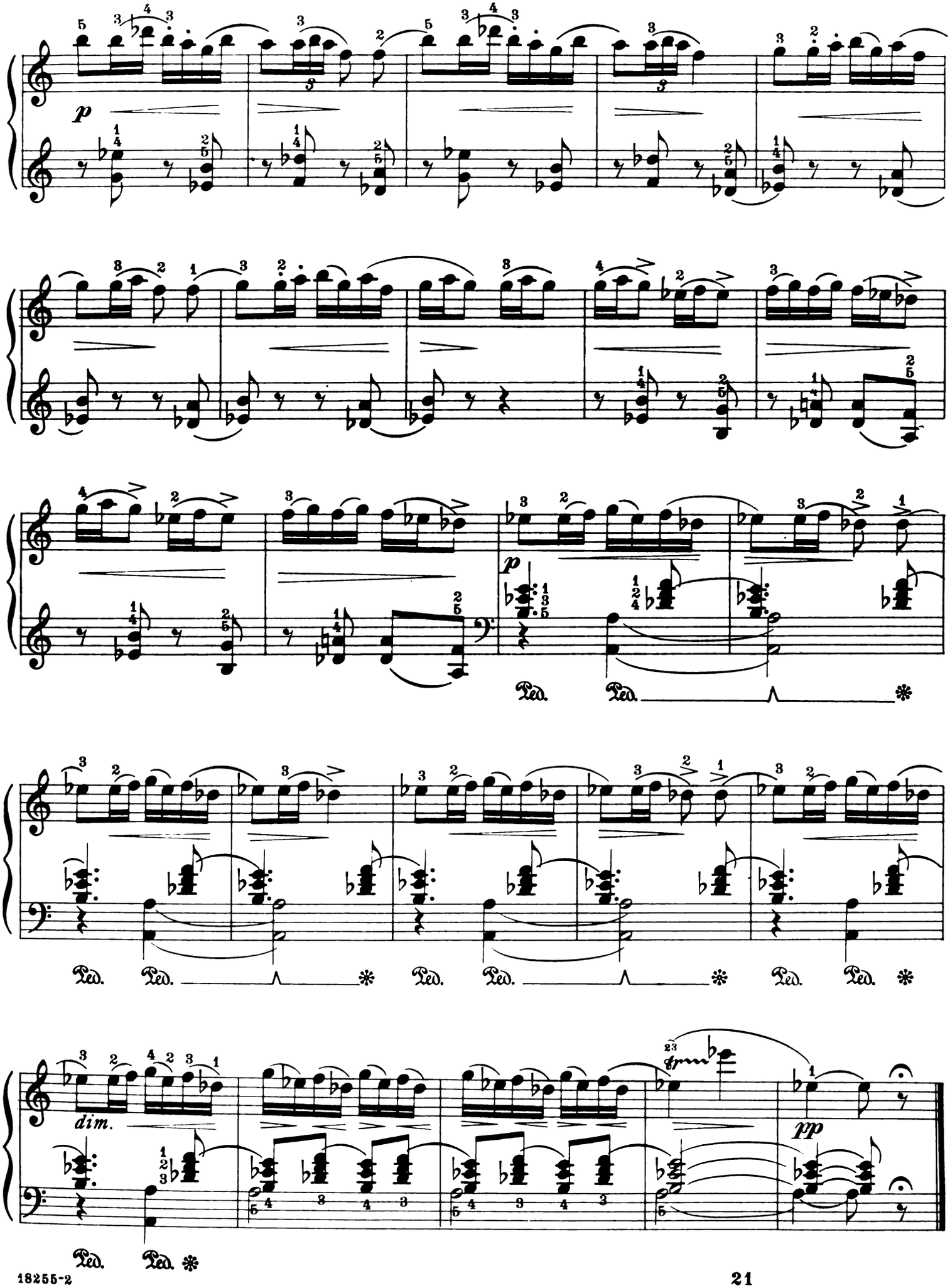
p
Ped. Ped. *
p
Ped. Ped. * Ped. Ped. * Ped. Ped. *
dim.
pp
Ped. Ped. *

Novelette

Edited by Andor Pintér

Nikolas Rimsky-Korsakov, Op. 11, No. 2

Allegro risoluto

Piano

f

senza pedale

p

cres.

mf

f

dim.

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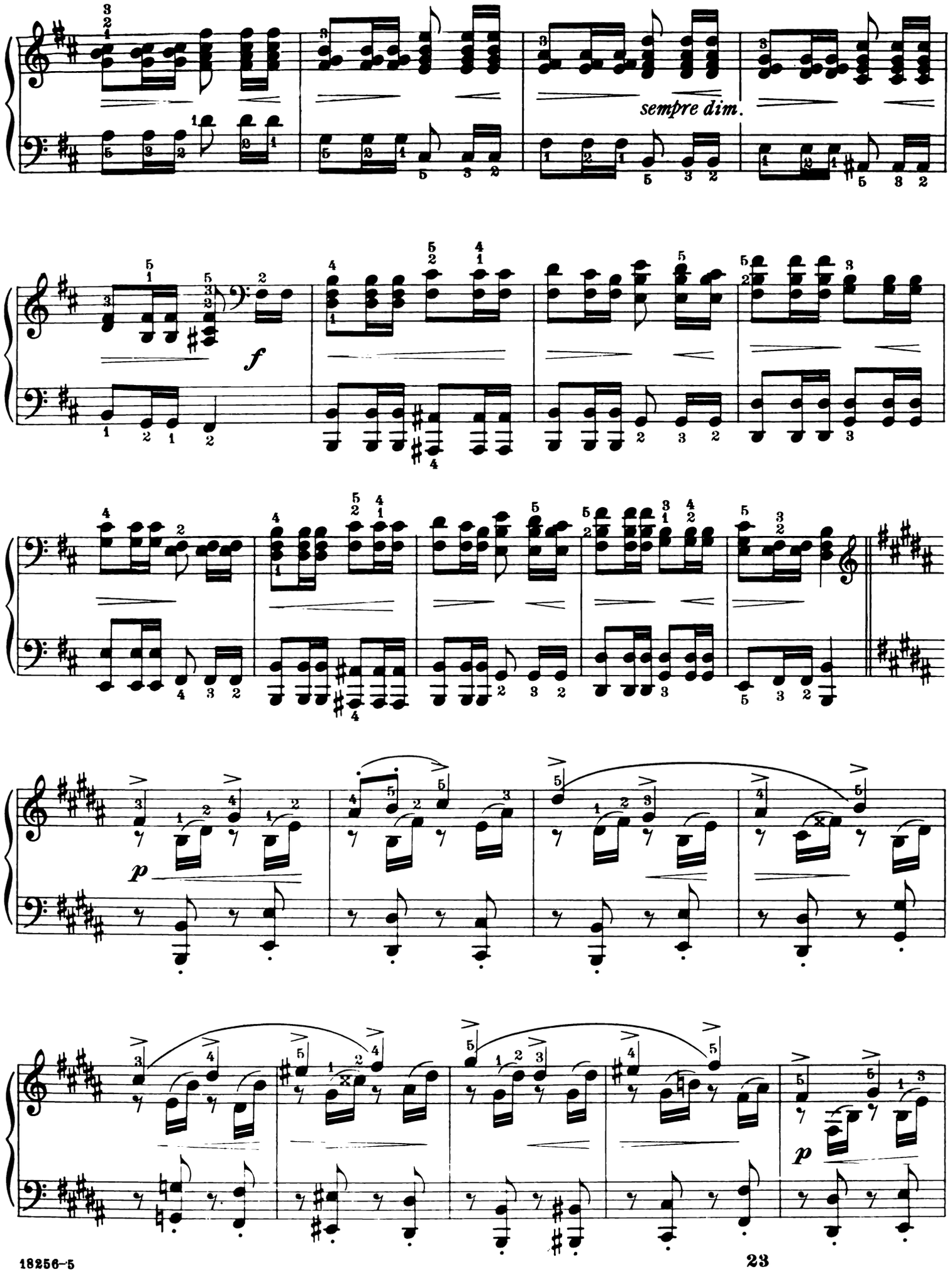
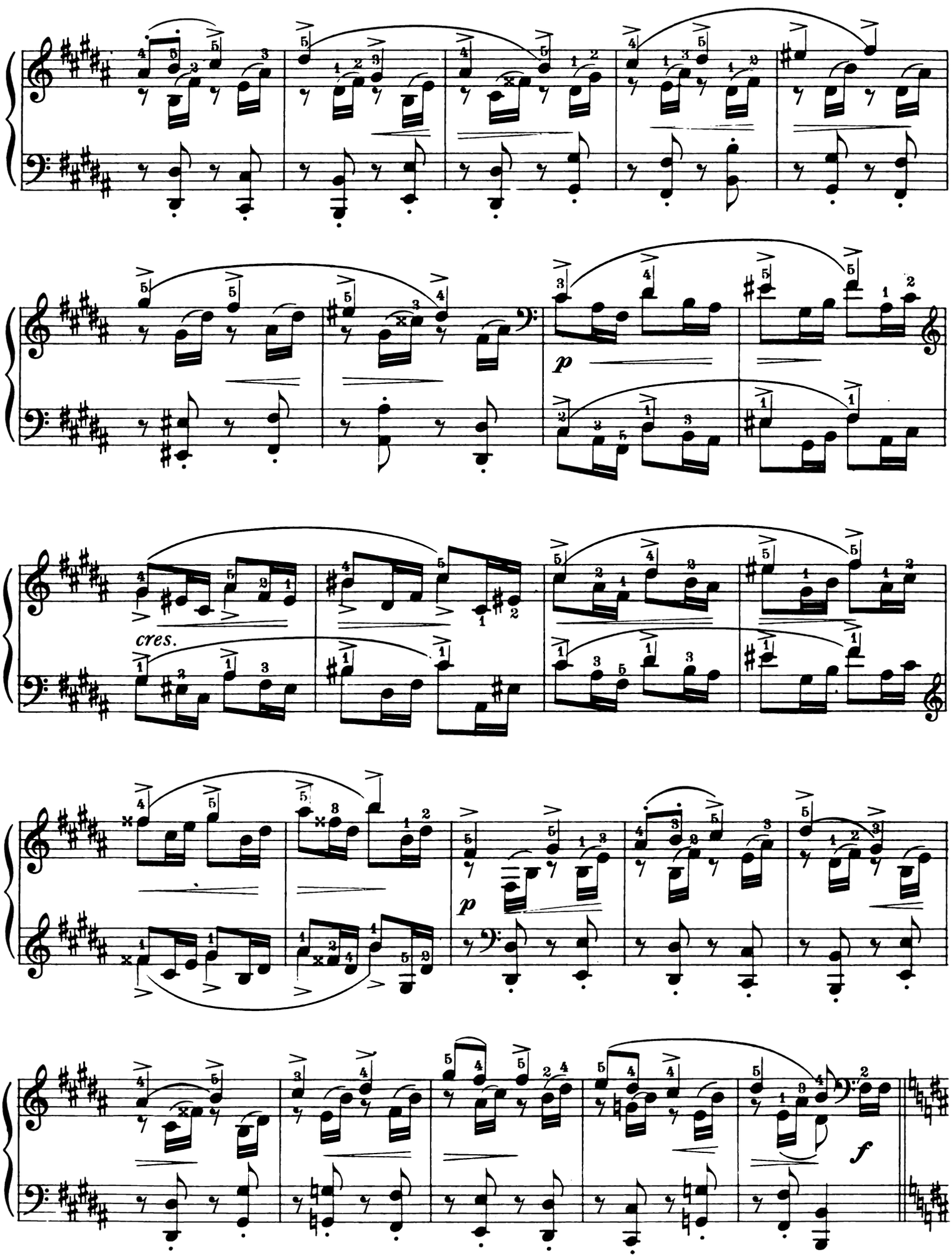
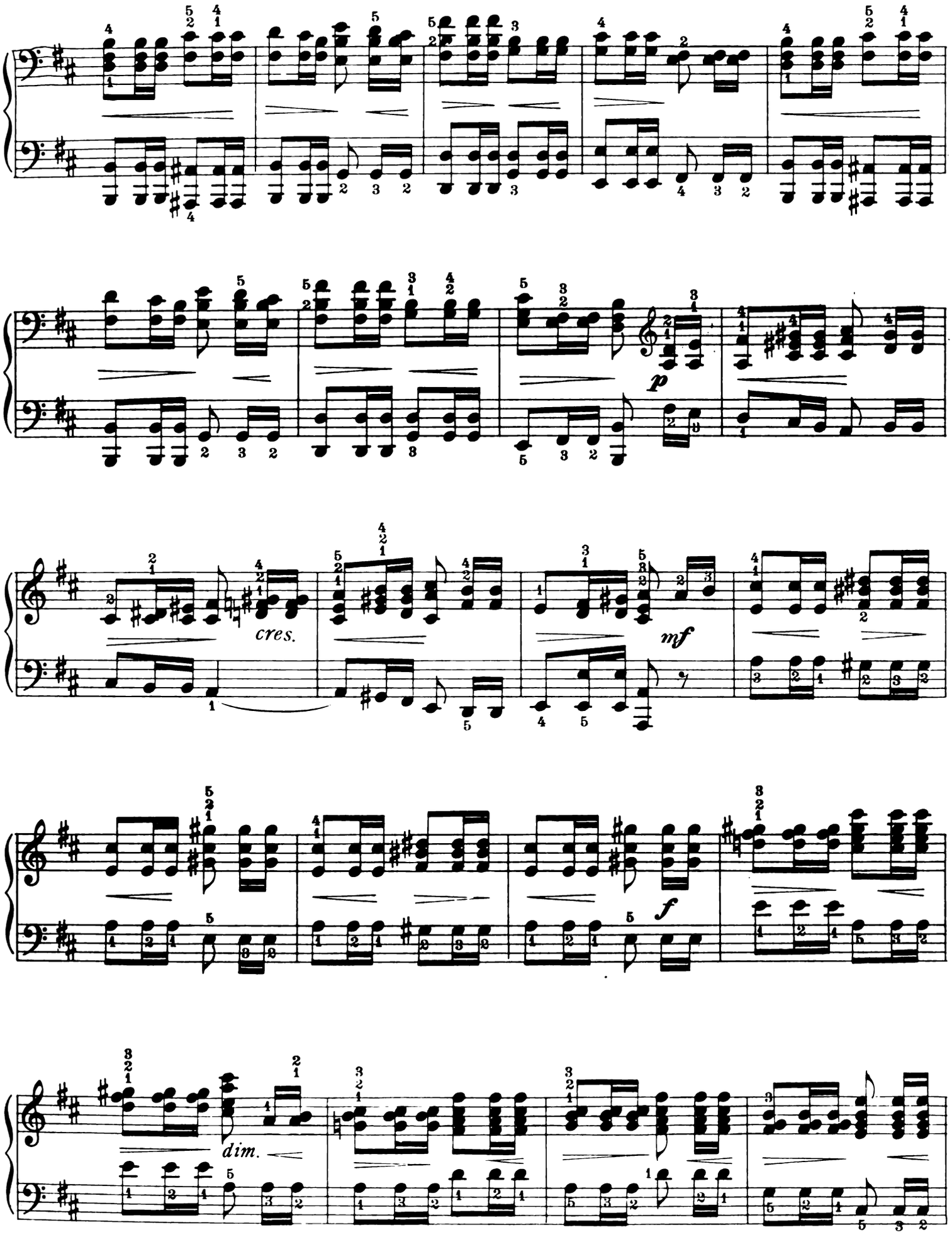
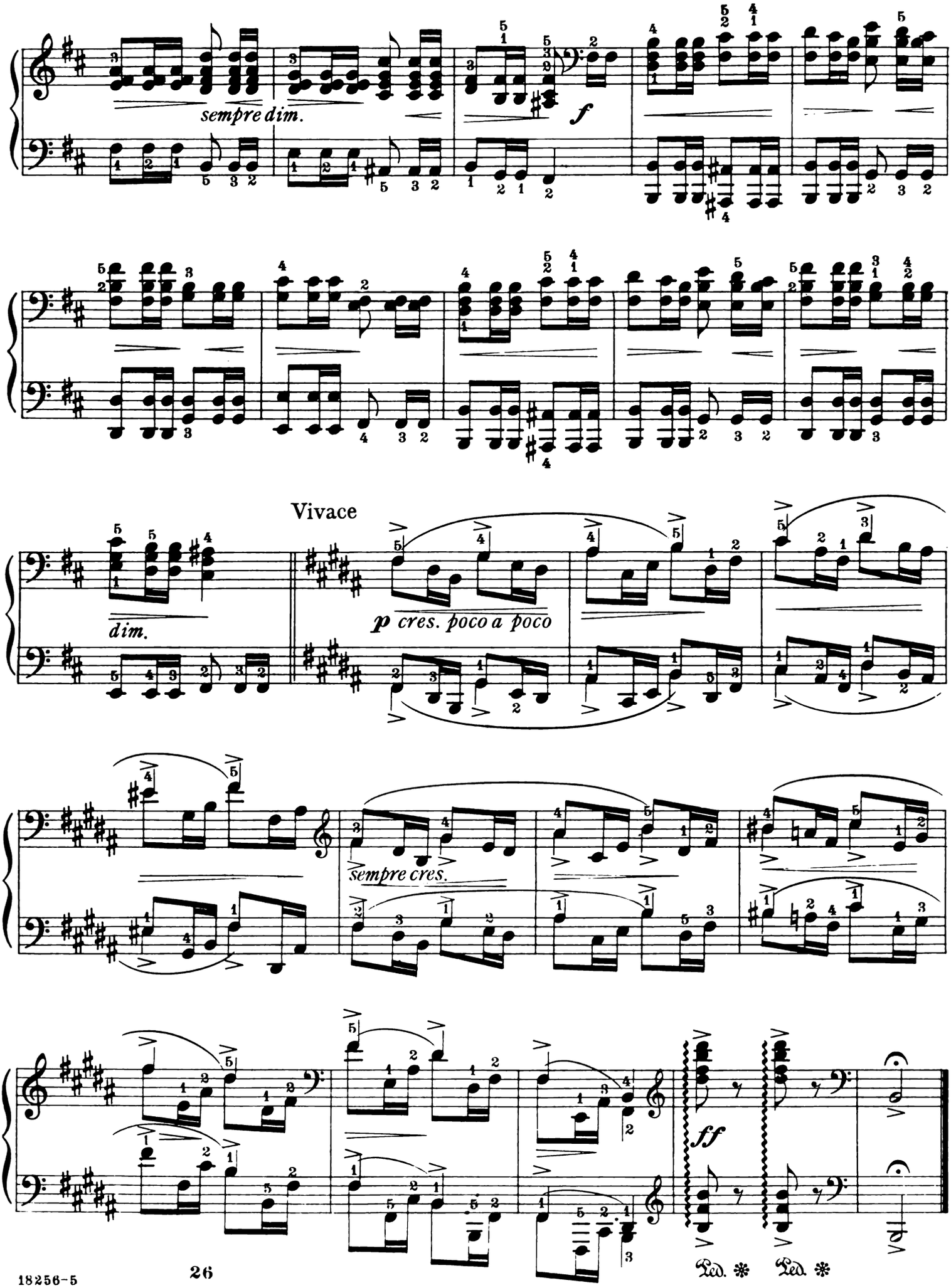

sempre dim.
f
p
p


p
cres.
p
f


p
cres.
mf
f
dim.


sempre dim.
f
Vivace
dim.
p cres. poco a poco
sempre cres.
ff
Ped. * Ped. *

Dedicated to Basile Safonow

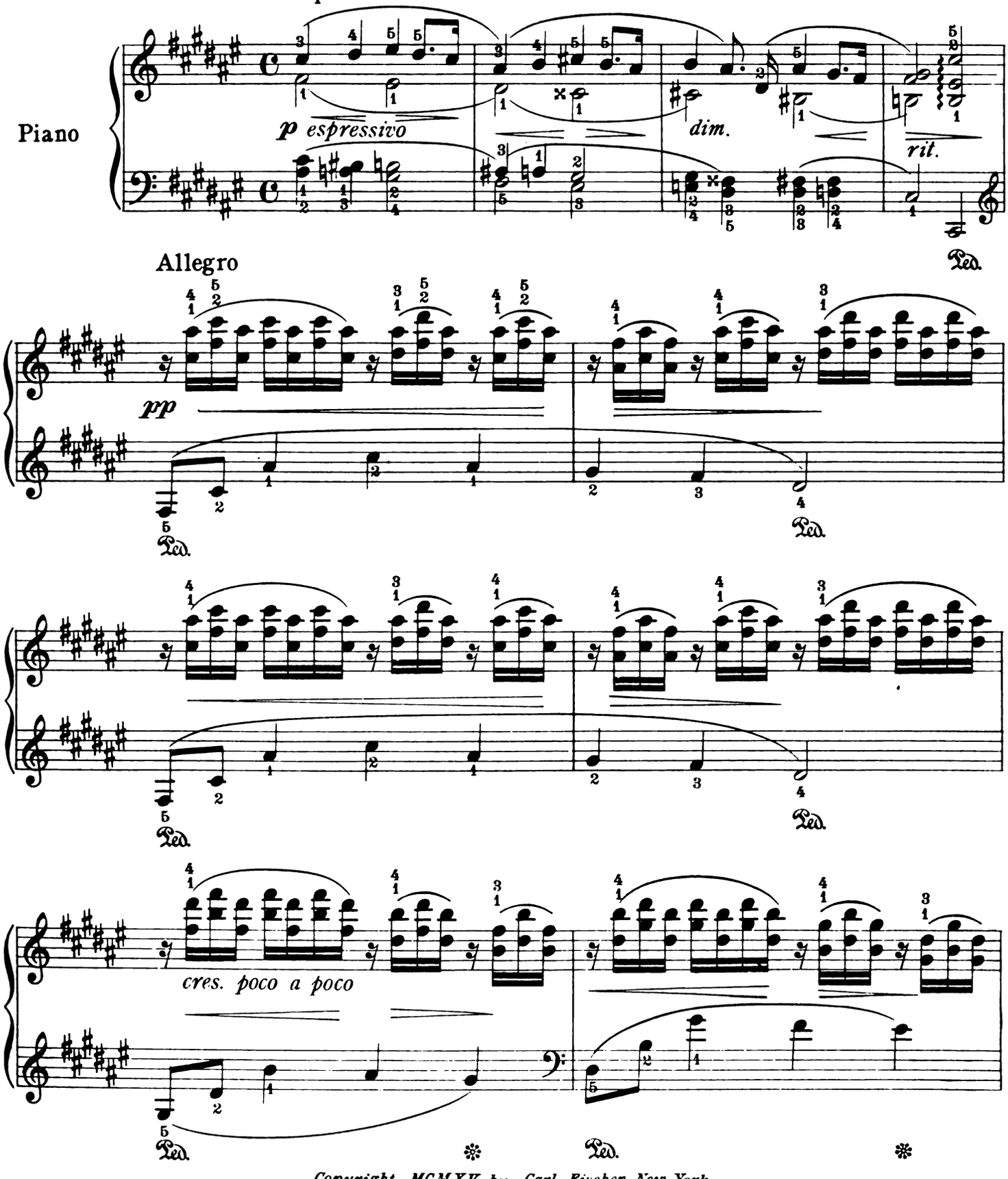
Harmonies du Soir

Harmonies of Even-tide

Edited by Andor Pintér

Heinrich Pachulski, Op. 7, No 1

A capriccio



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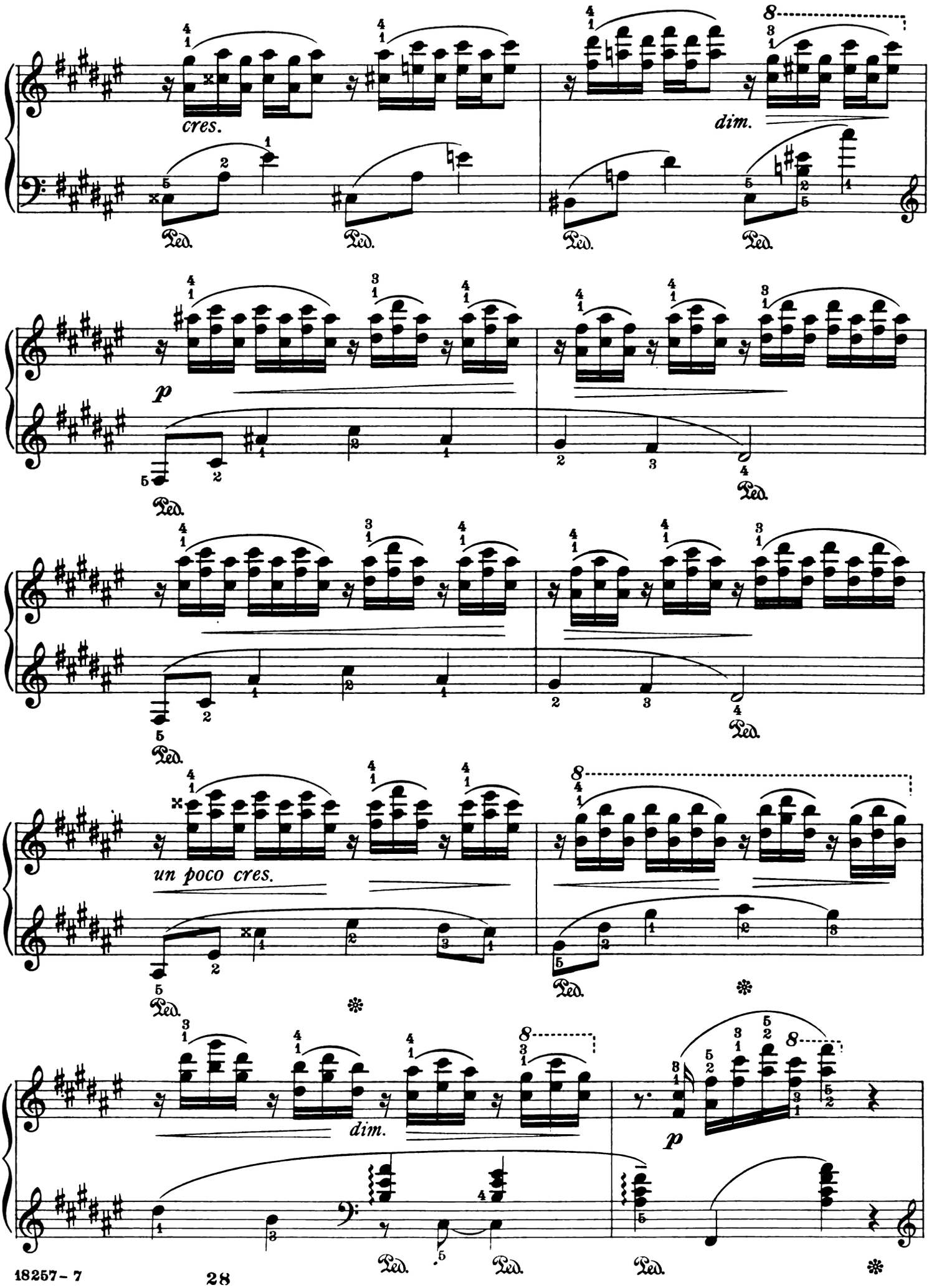
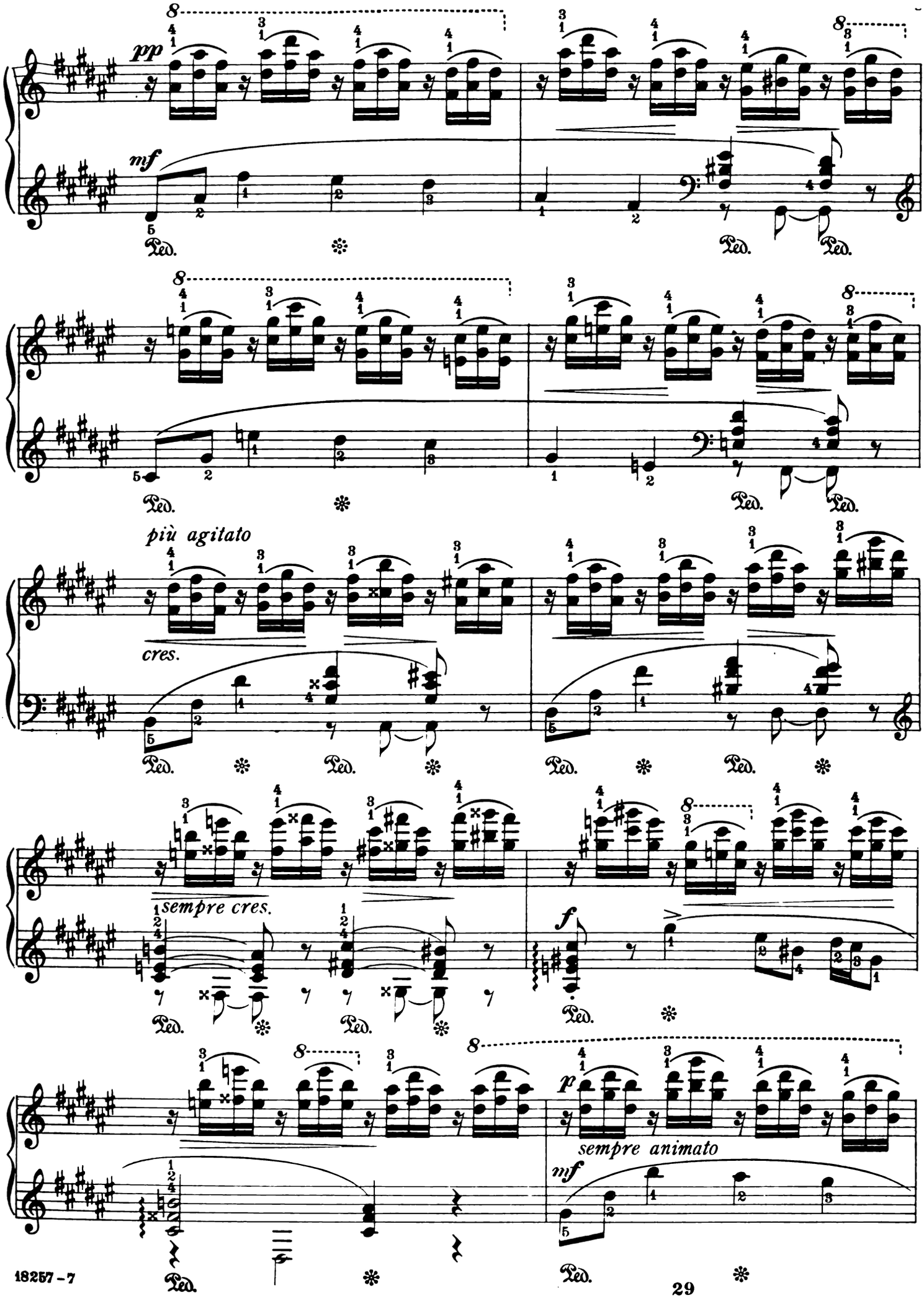
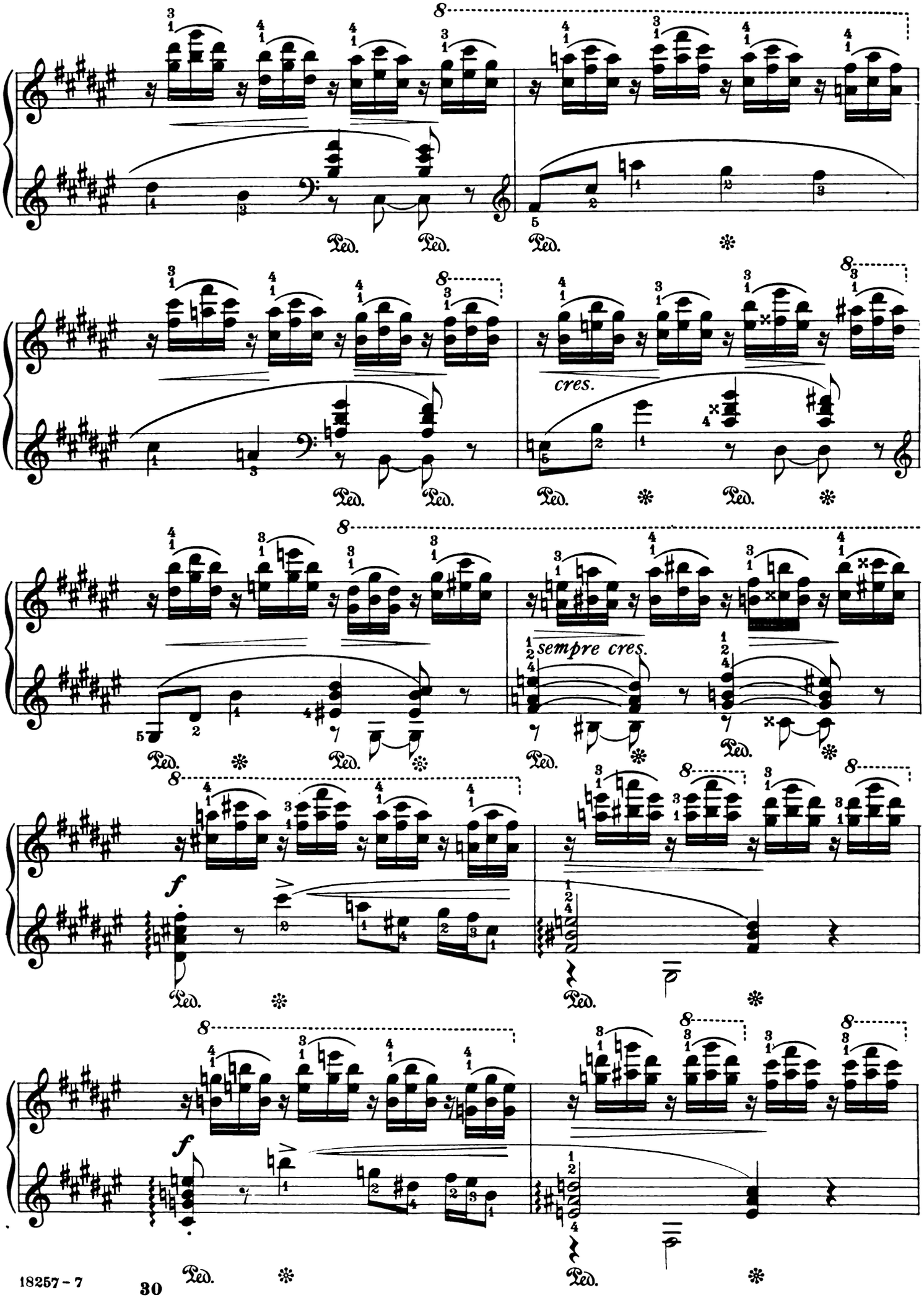
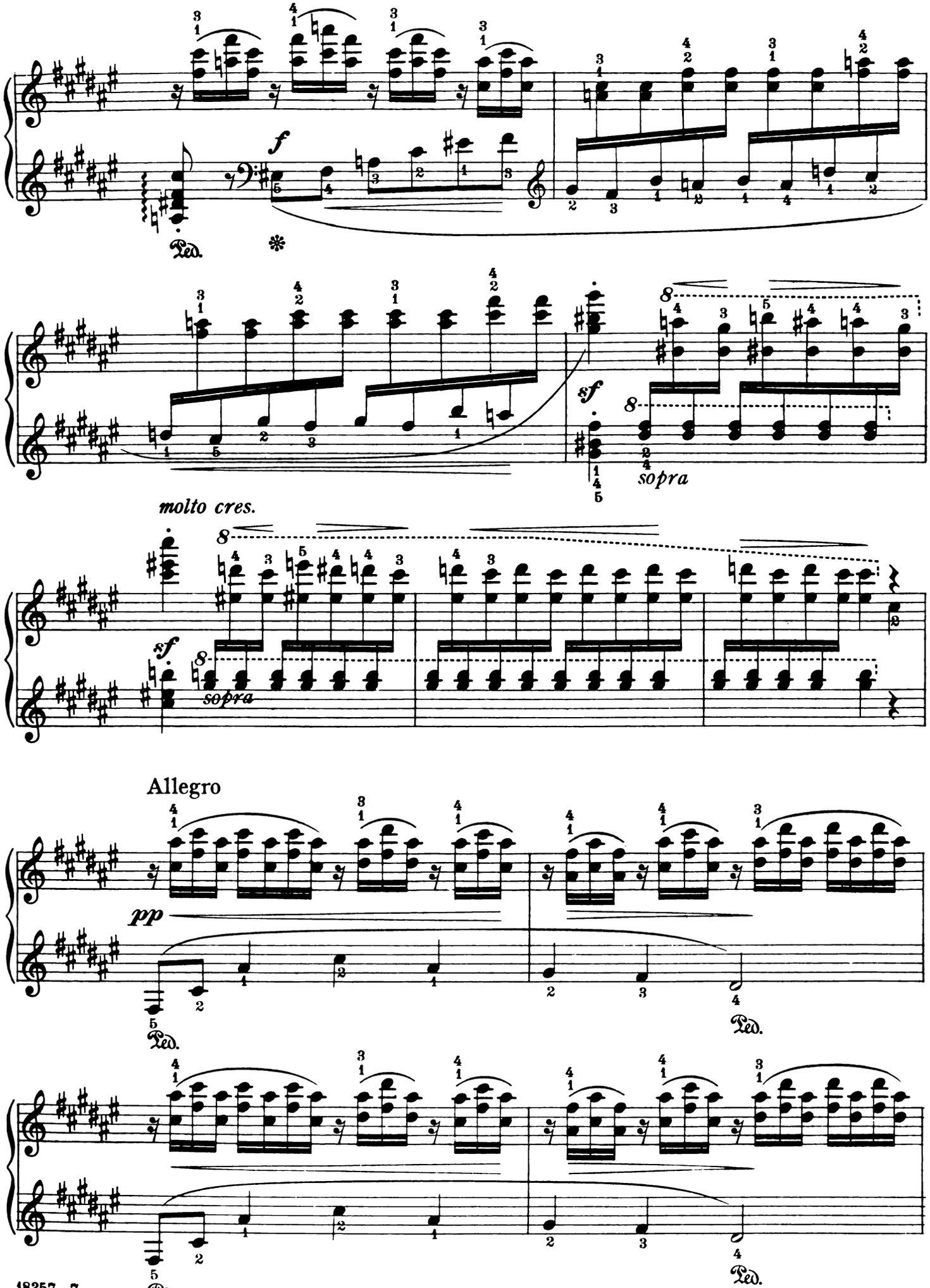
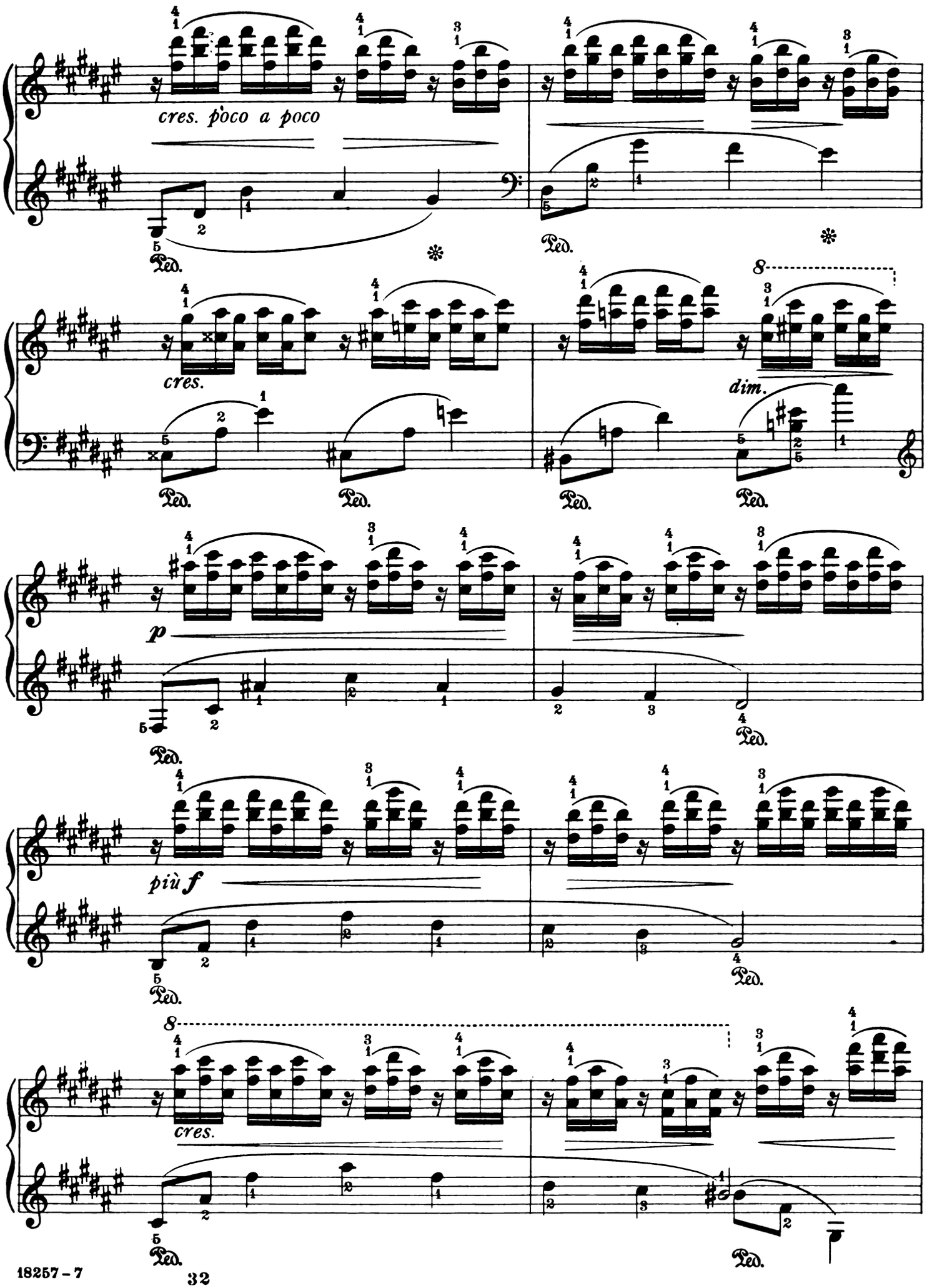
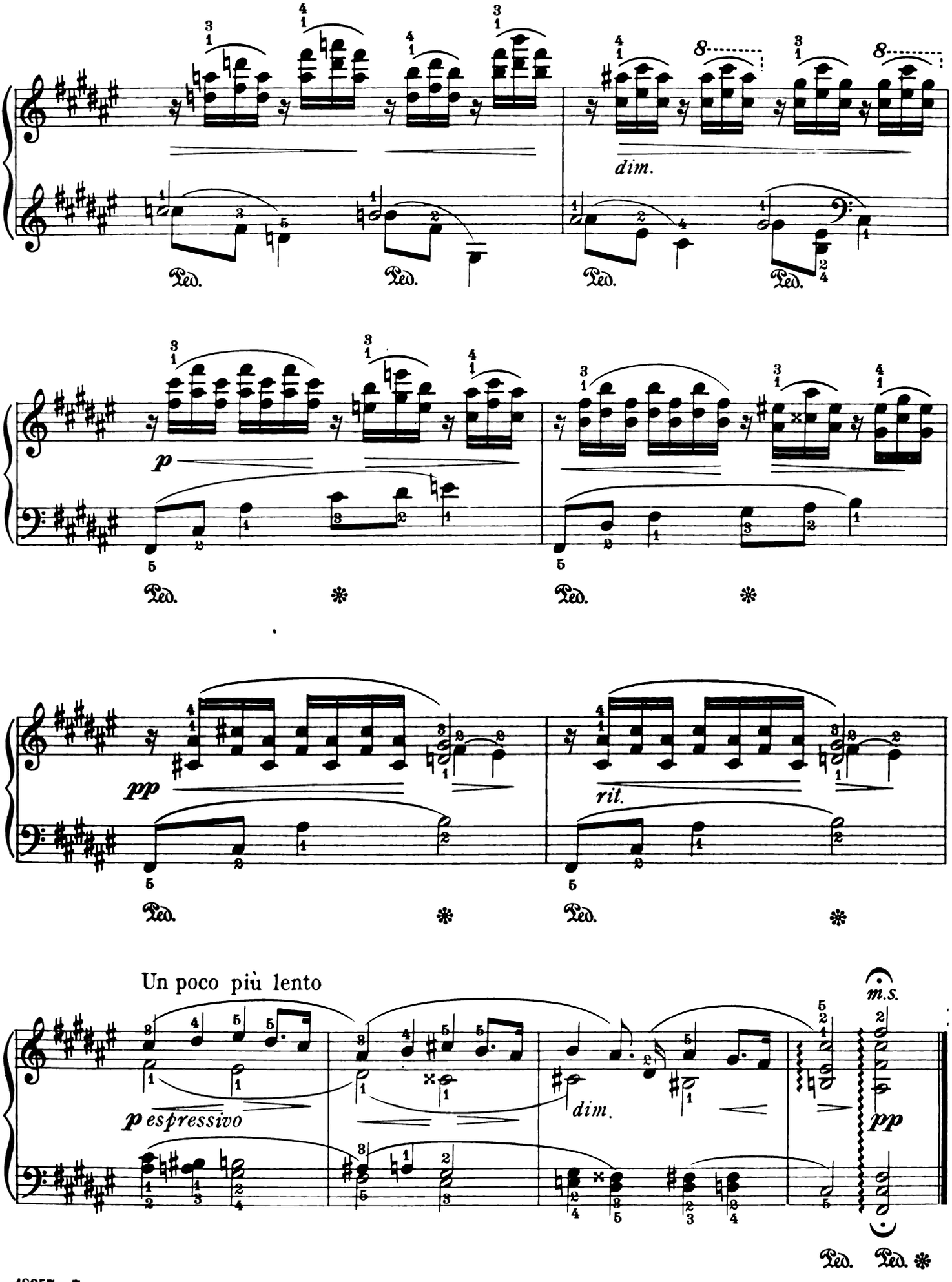

cres.
dim.
Ped.
p
un poco cres.
dim.
p


pp
mf
più agitato
cres.
sempre cres.
f
p
sempre animato
mf
Ped.


cres.
sempre cres.
f
f


f
Ped.
sf
sopra
molto cres.
sf
sopra
Allegro
pp
Ped.
Ped.
Ped.
Ped.


cres. poco a poco
Ped.
cres.
dim.
p
più f
cres.


dim.
p
pp
rit.
Un poco più lento
m.s.
p espressivo
dim.
pp

Mazurka

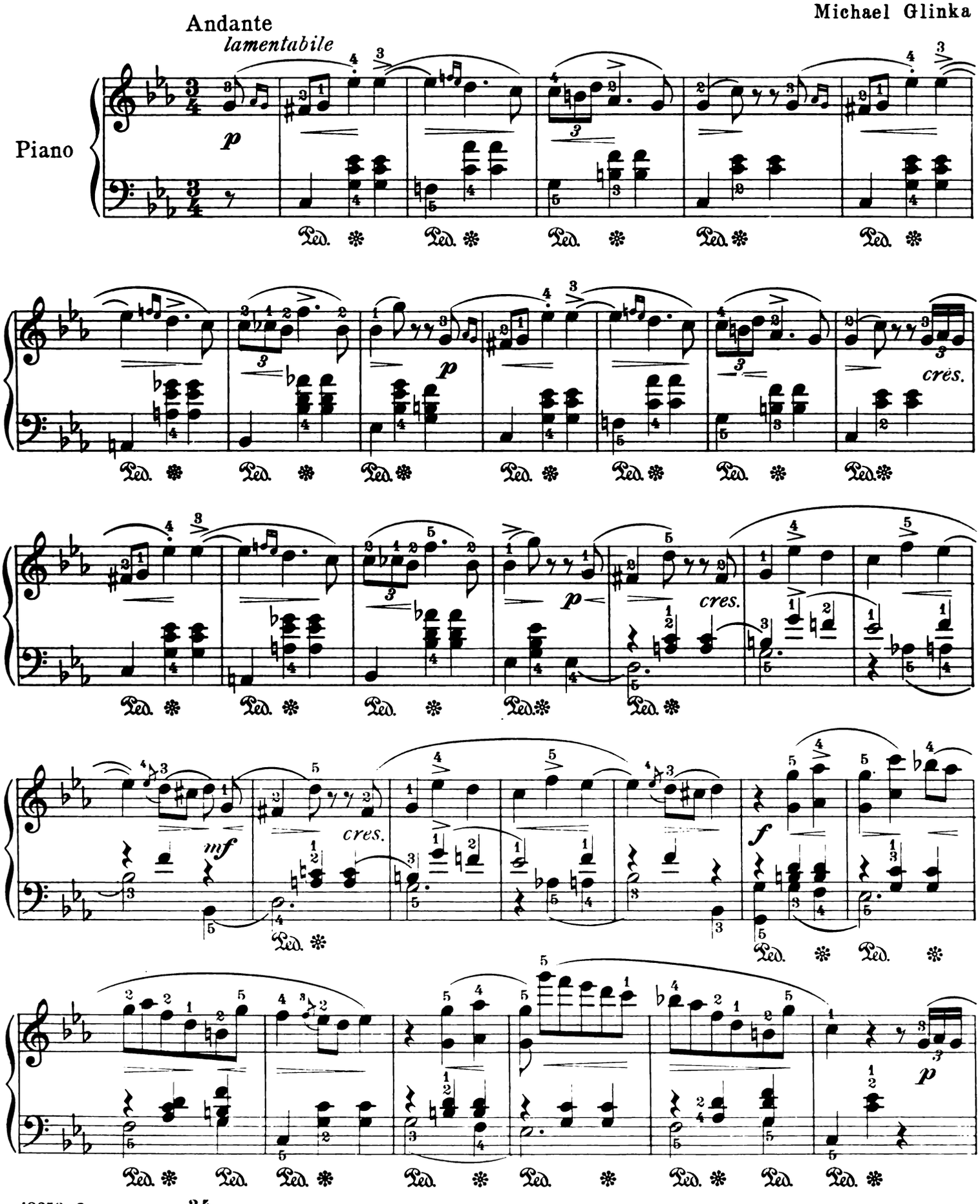
in C minor

Edited by Andor Pintér

Michael Glinka

Andante
lamentabile

Piano



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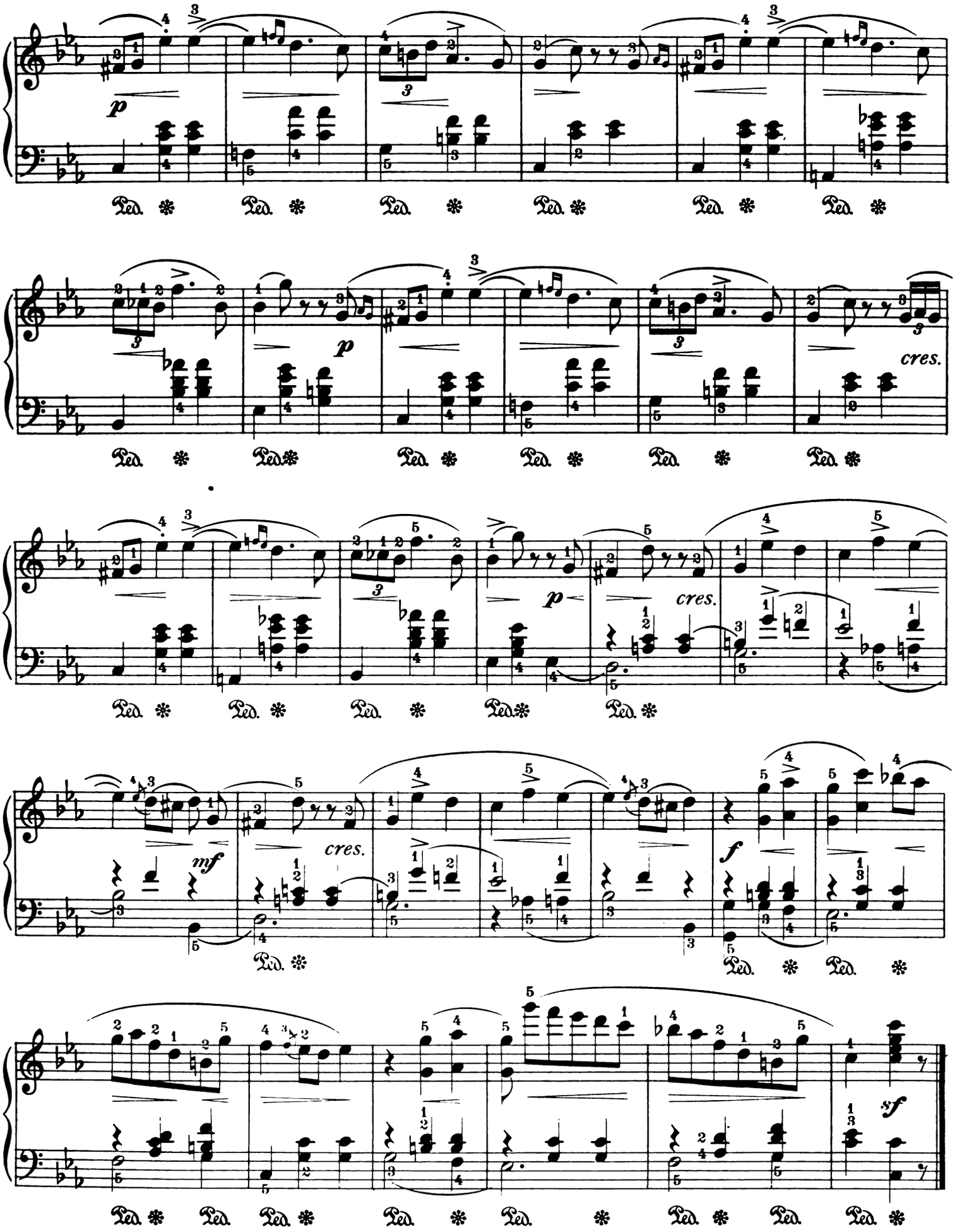

p
Ped.
p
cres.
Ped.
p
cres.
Ped.
mf
cres.
Ped.
f
Ped.
sf
Ped.

Dedicated to N. de Teresztchenko

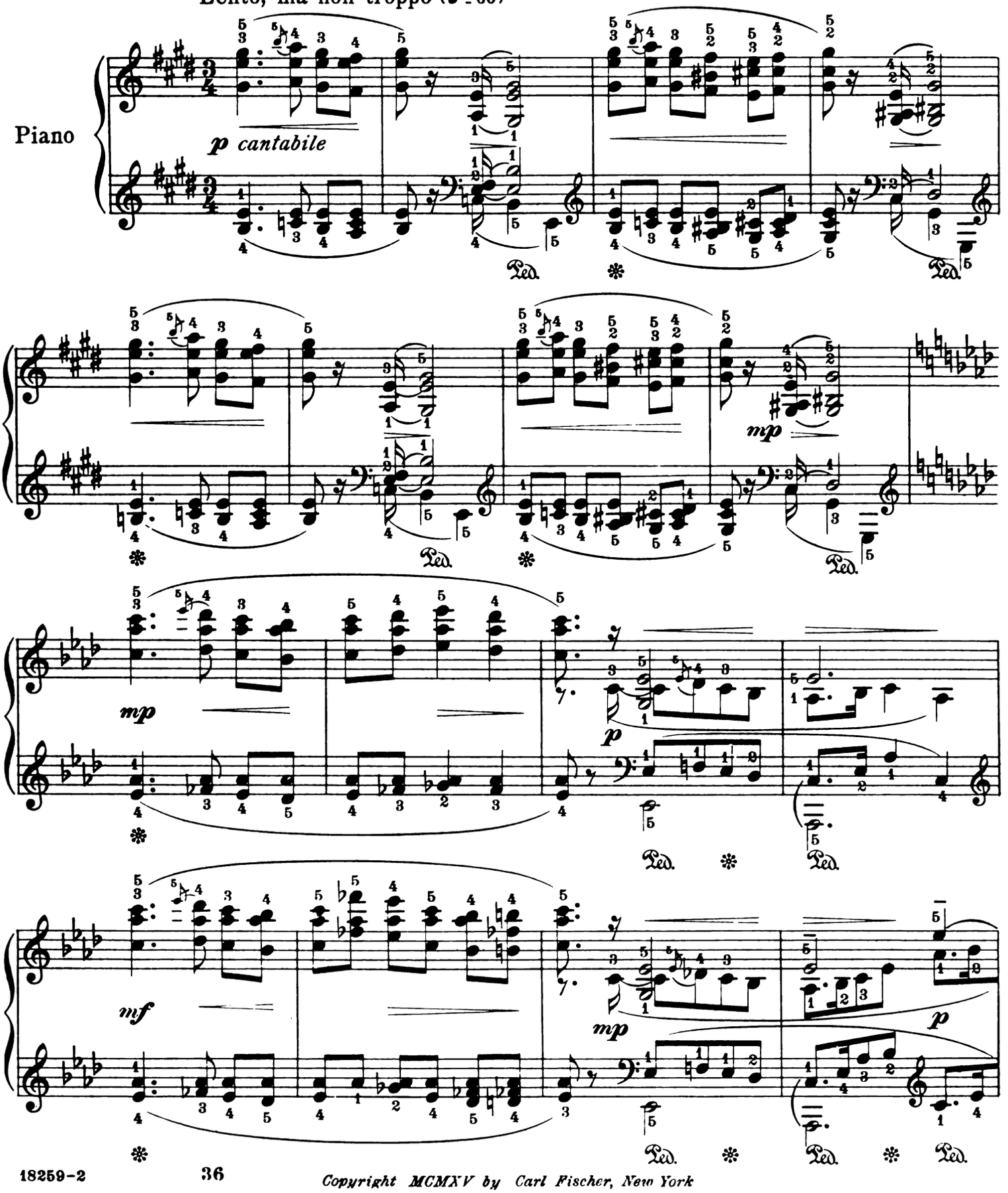
Près de l'Eau

On the Strand

Edited by Andor Pintér

Félix Blumenfeld, Op. 38, № 3

Lento, ma non troppo (♩ = 60)



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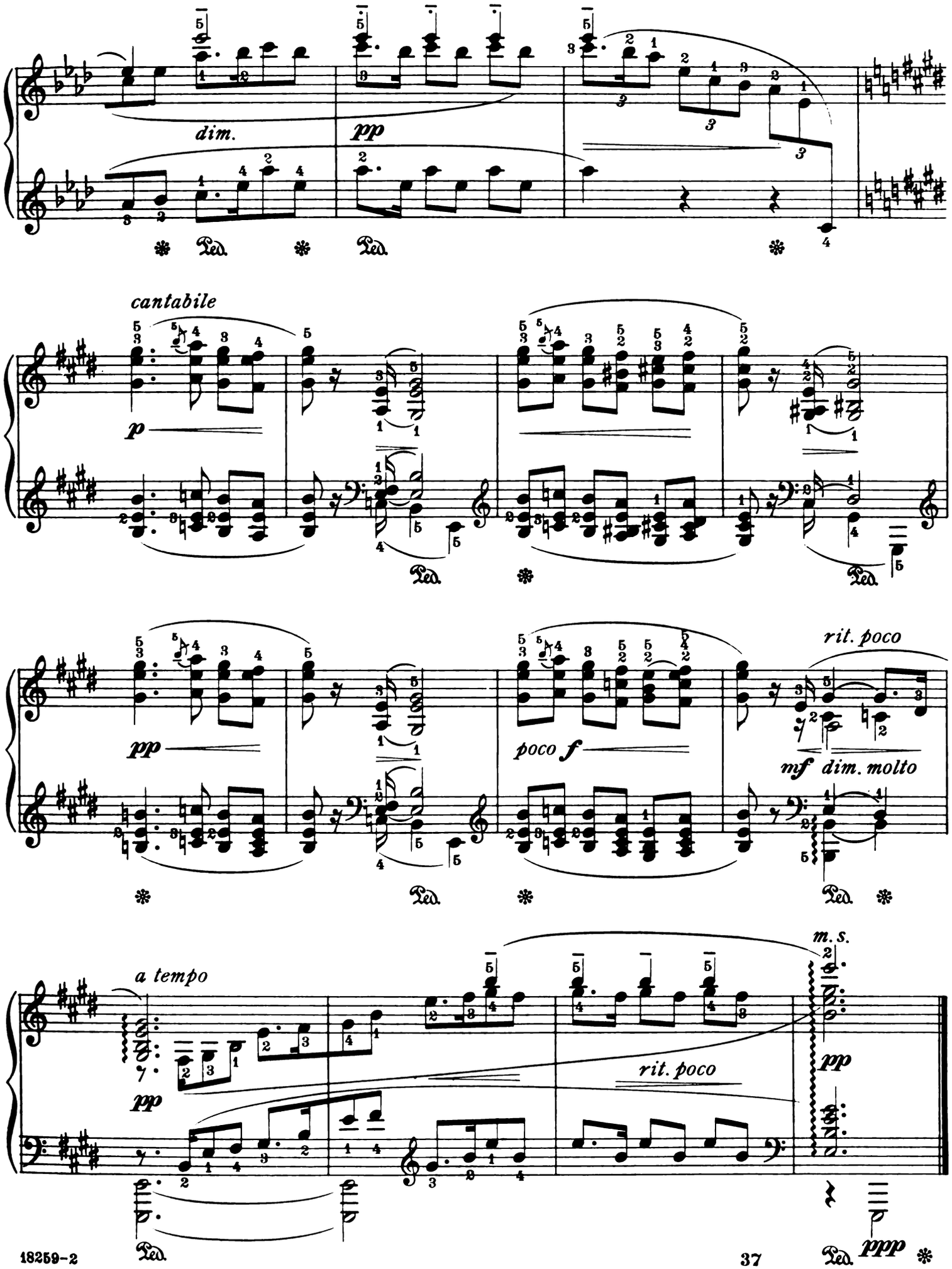

dim.
pp
Ped.
cantabile
p
poco f
rit. poco
mf dim. molto
a tempo
m.s.
ppp

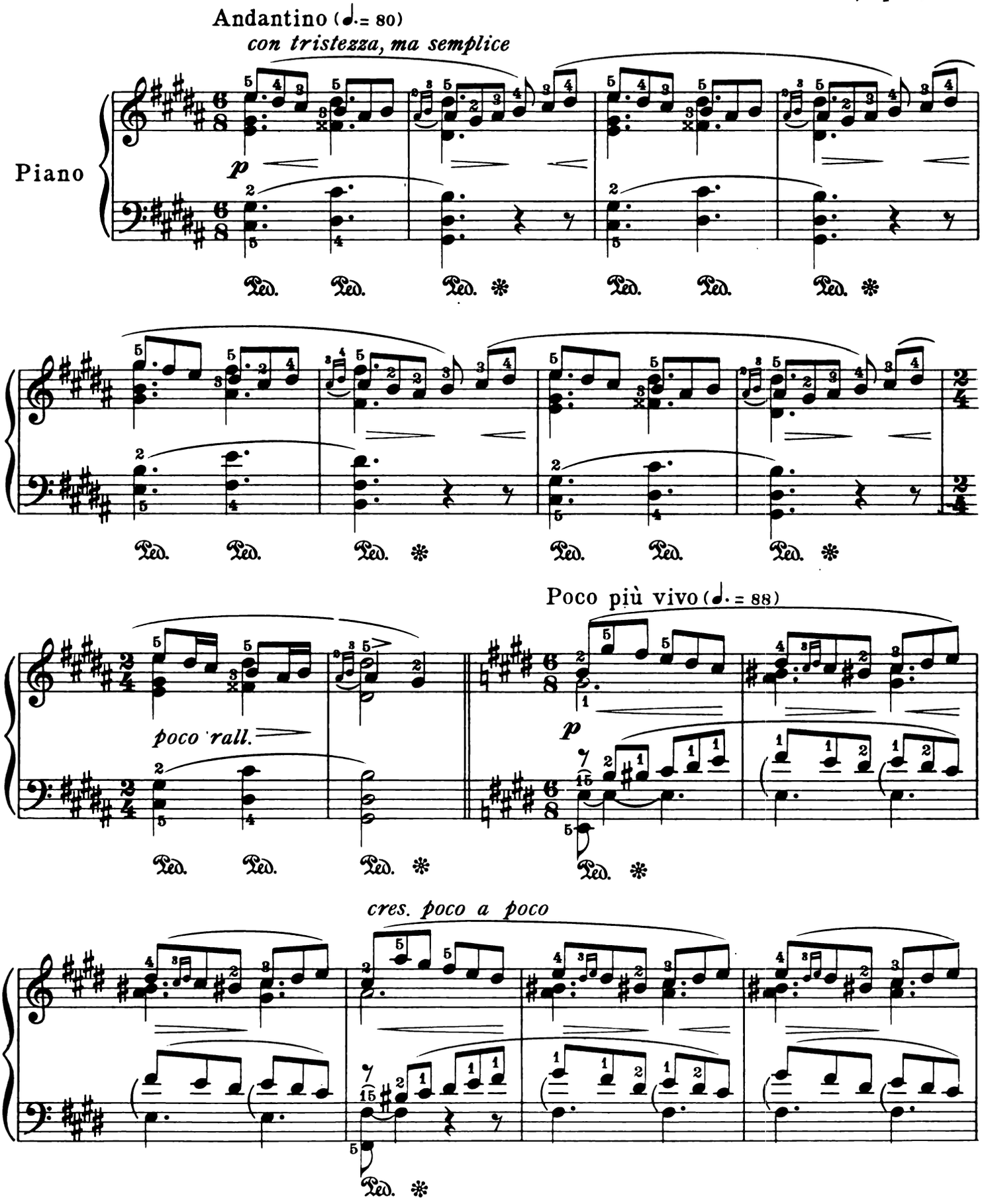
Dedicated to my sister Olga

Souvenir douloureux

Edited by Andor Pintér

Mournful Memories

Félix Blumenfeld, Op. 2, Nº 2



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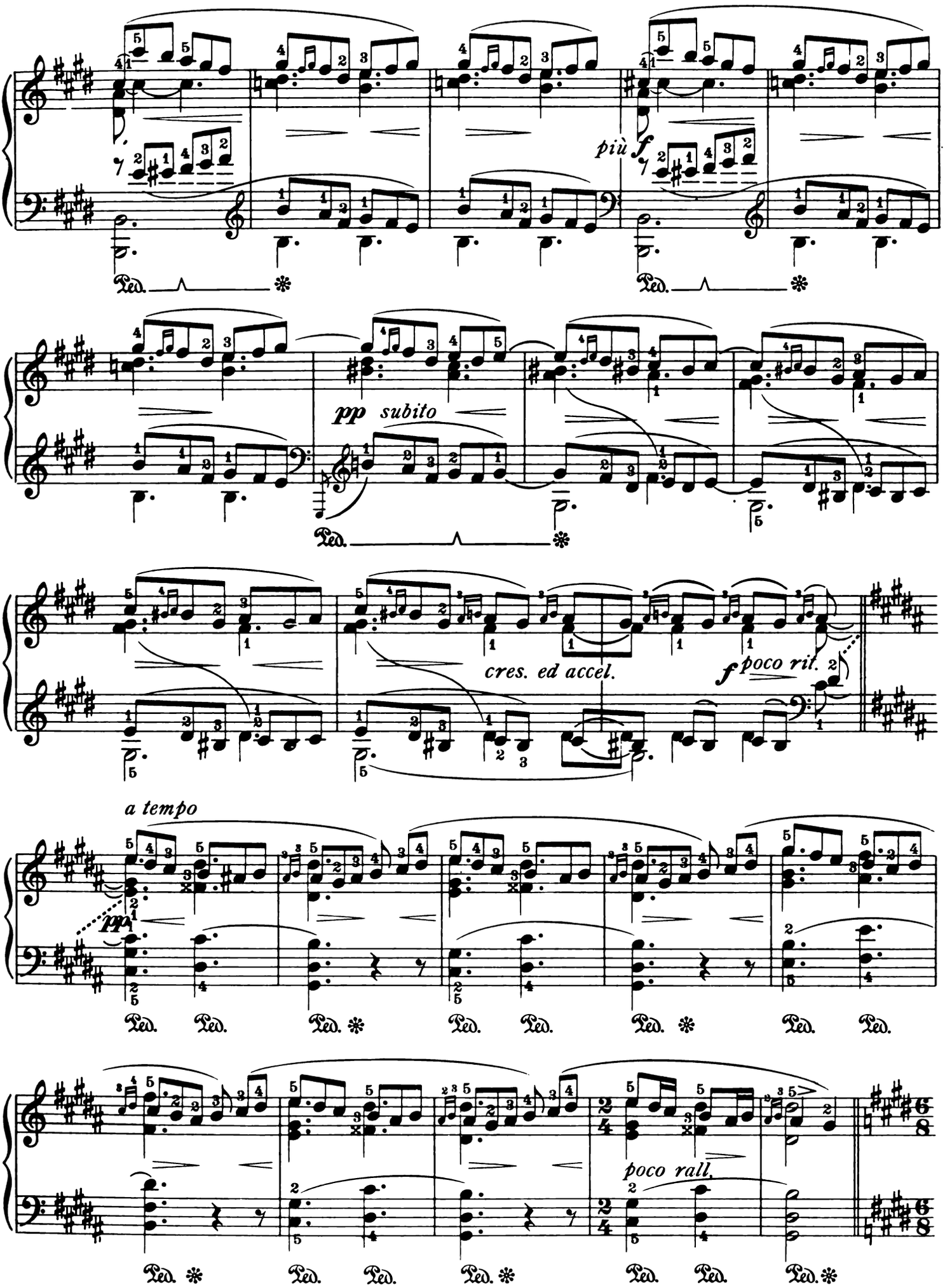
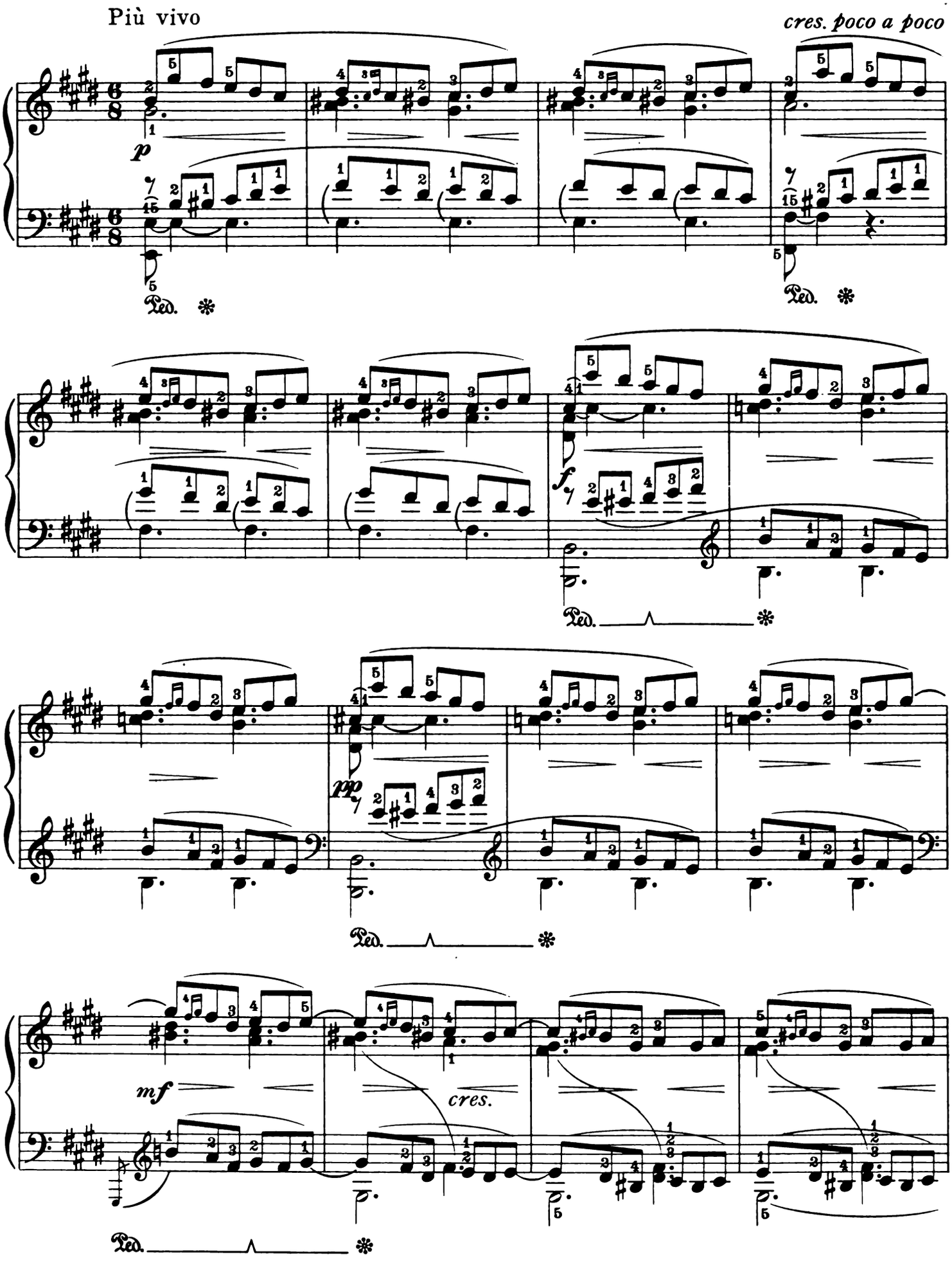
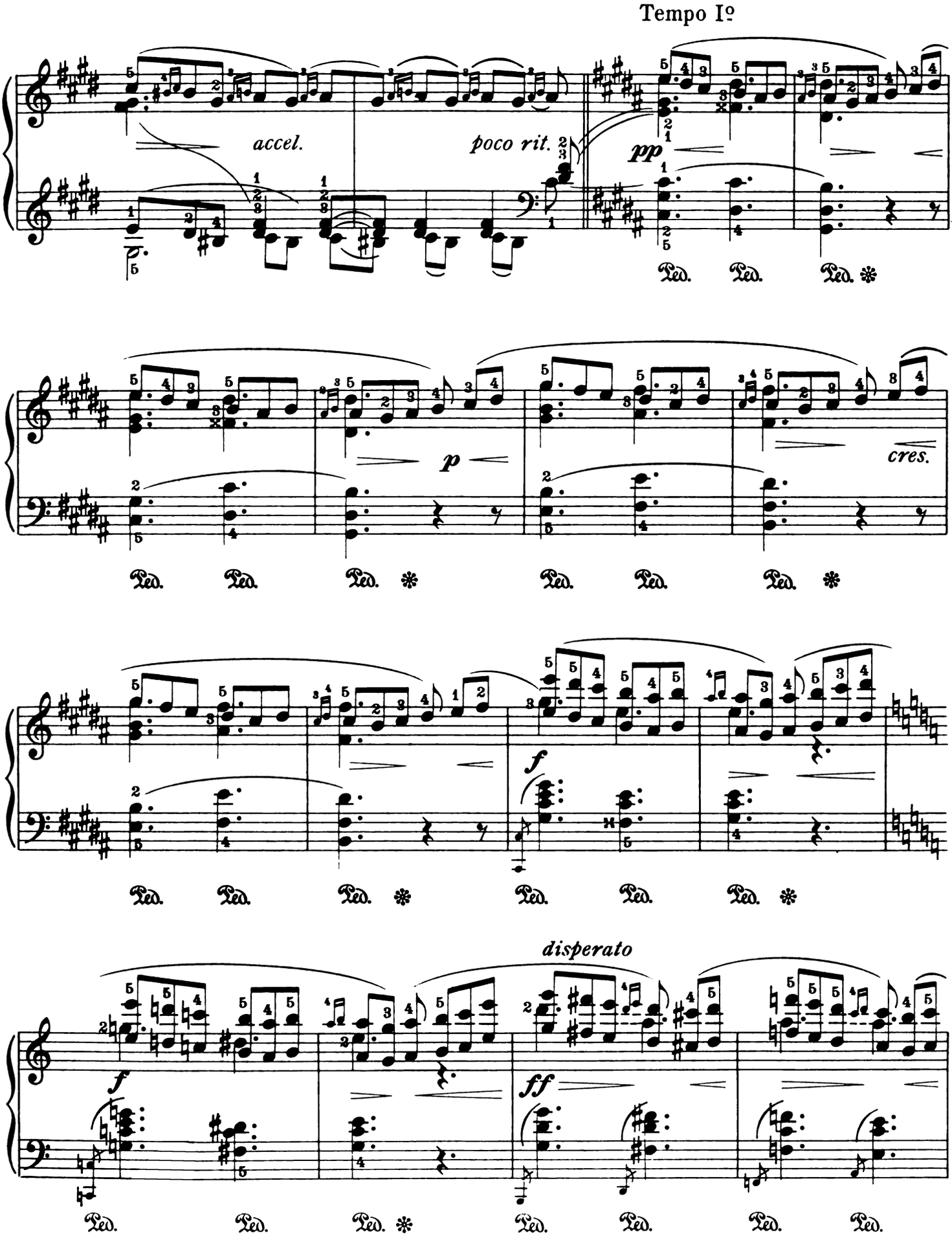
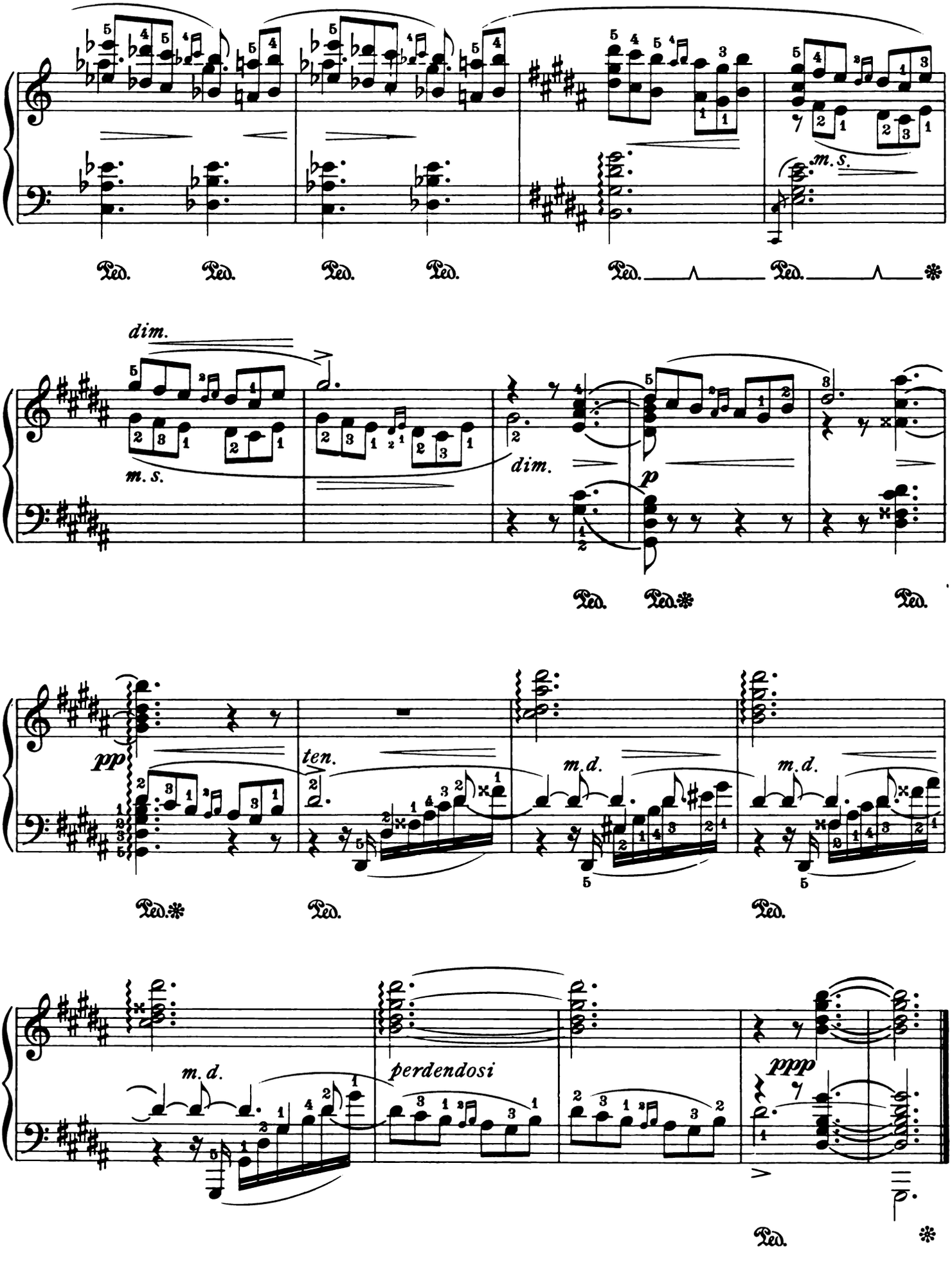

più f
Ped.
pp subito
cres. ed accel.
f poco rit.
a tempo
pp
poco rall.


Più vivo
cres. poco a poco
p
Ped.
f
pp
mf
cres.

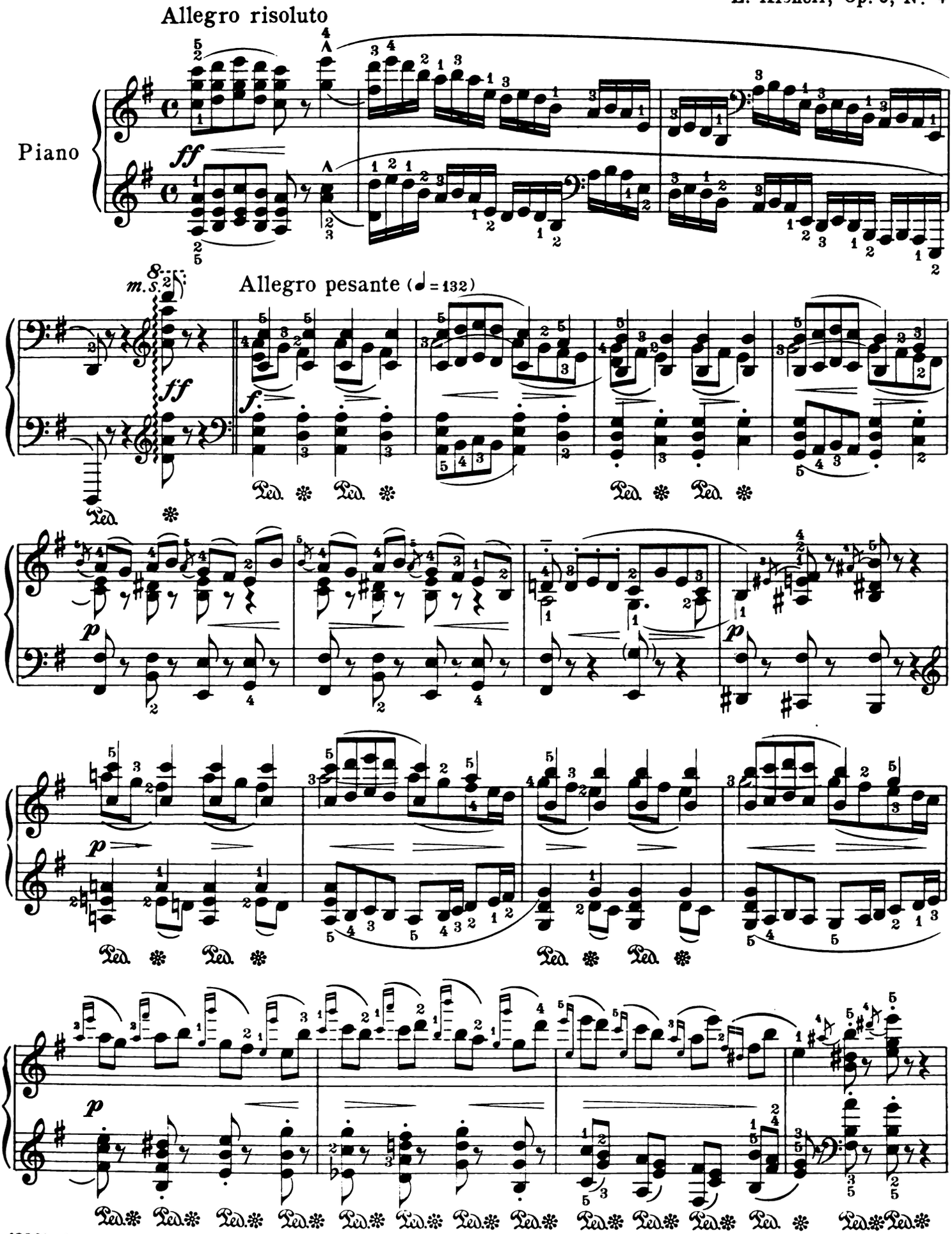

Tempo Iº
accel.
poco rit.
pp
p
cres.
f
f
disperato
ff
Ped.


m. s.
Ped.
dim.
m. s.
dim.
p
Ped.
pp
ten.
m. d.
m. d.
Ped.
m. d.
perdendosi
ppp
Ped.

Edited by Andor Pintér

Burlesque

E. Aleneff, Op. 9, No 4



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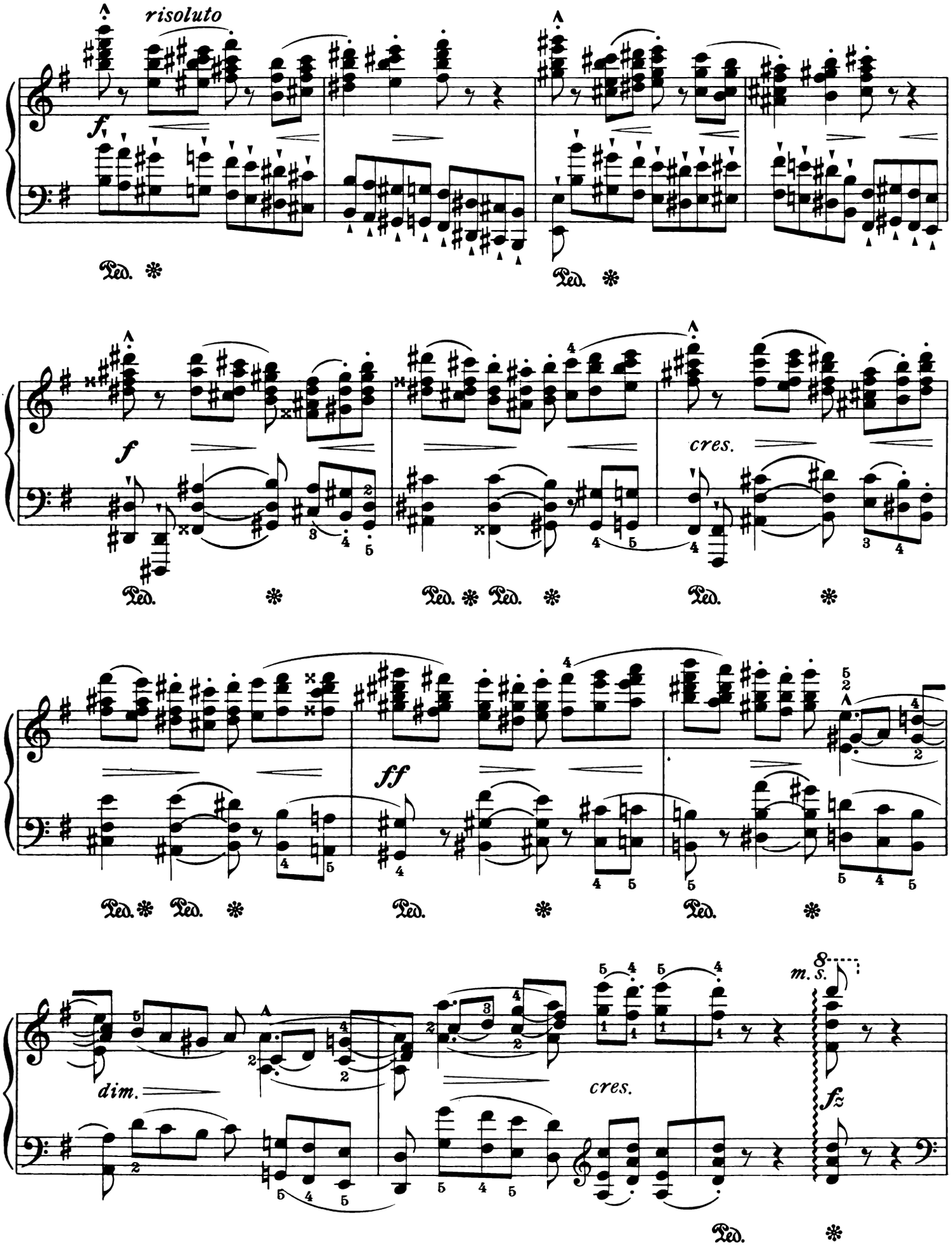
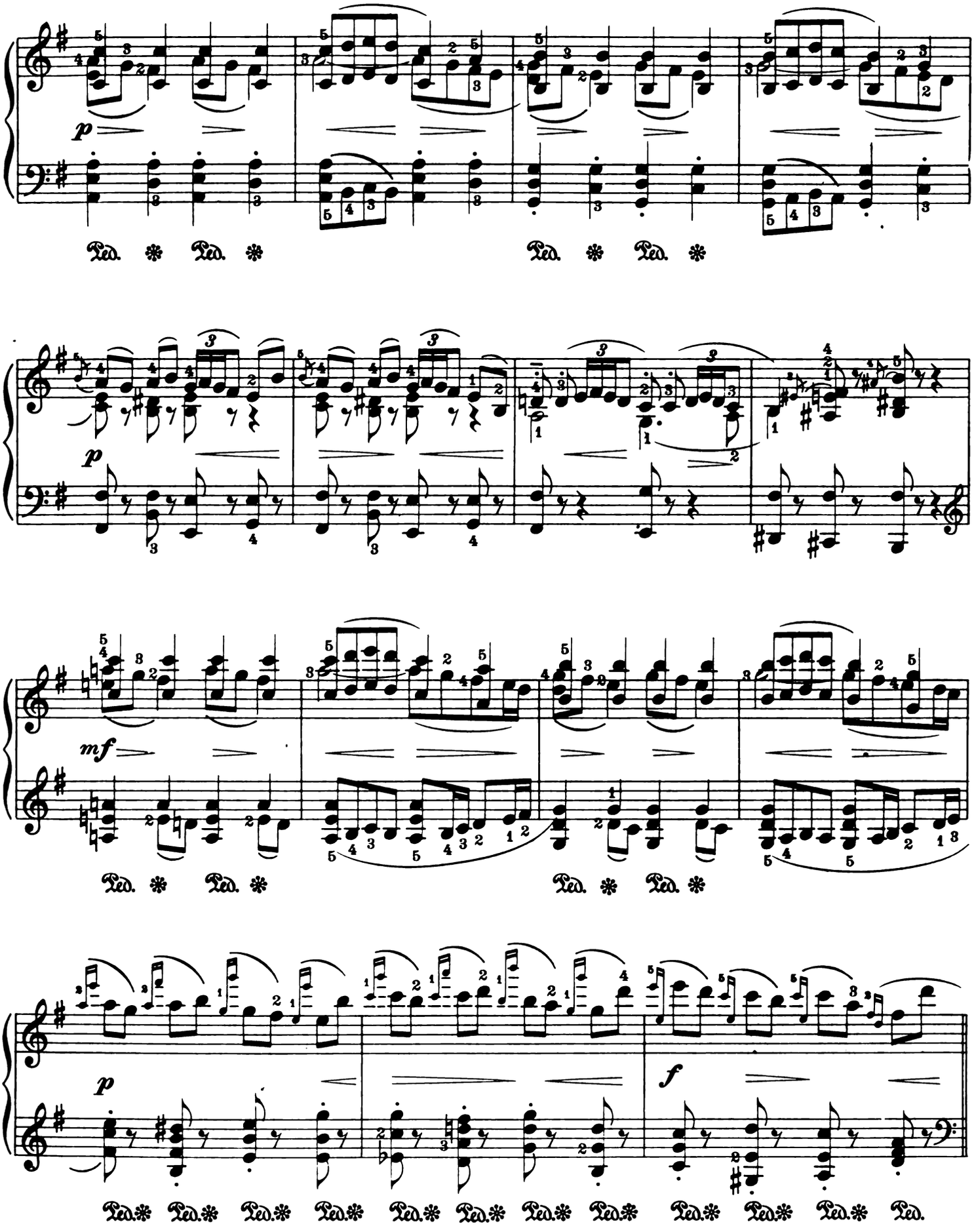
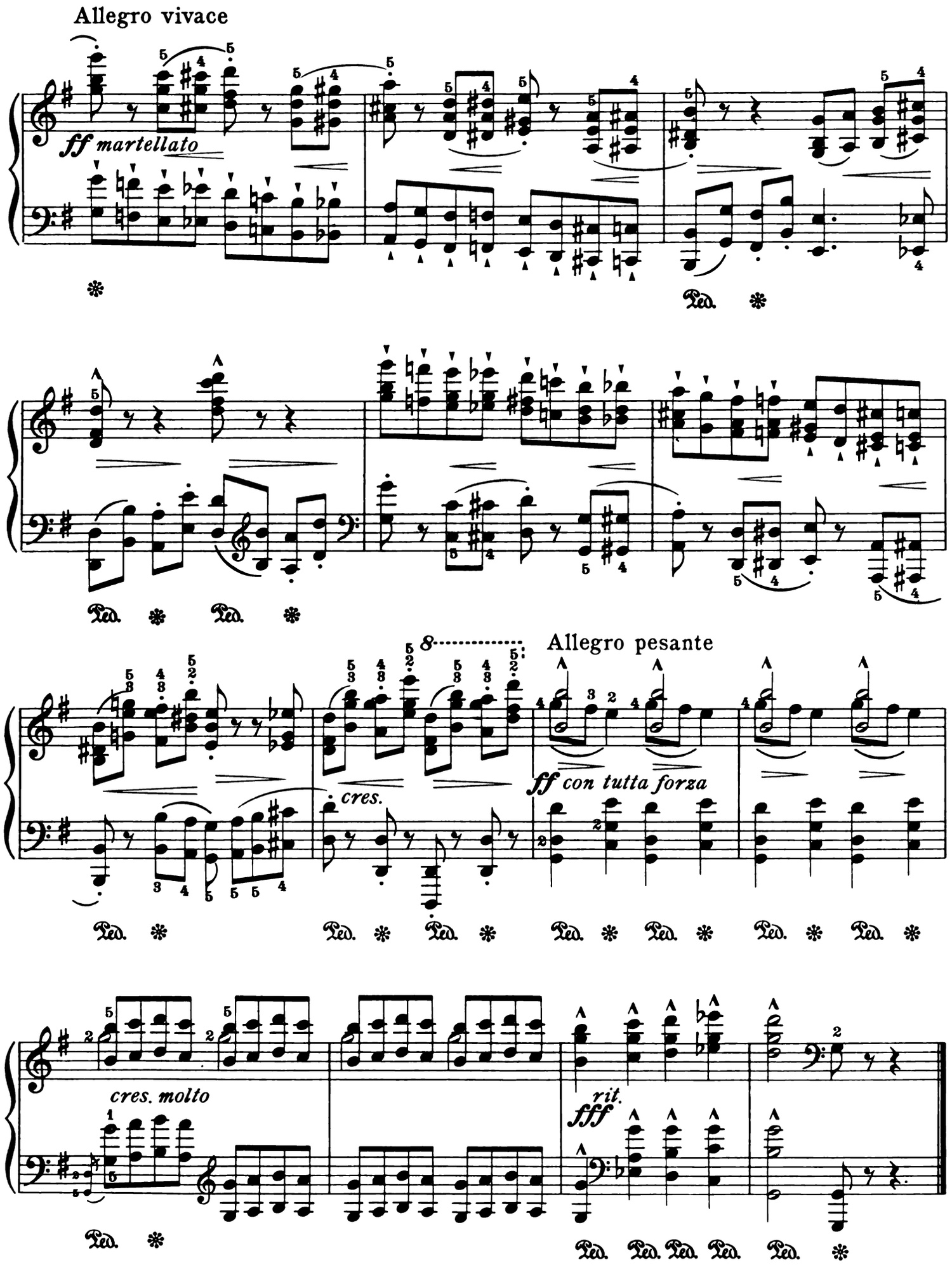

risoluto
f
Ped.
f
cres.
ff
dim.
cres.
m.s.
fz


p
Ped. * Ped. *
Ped. * Ped. *
p
mf
Ped. * Ped. *
Ped. * Ped. *
p
f
Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.

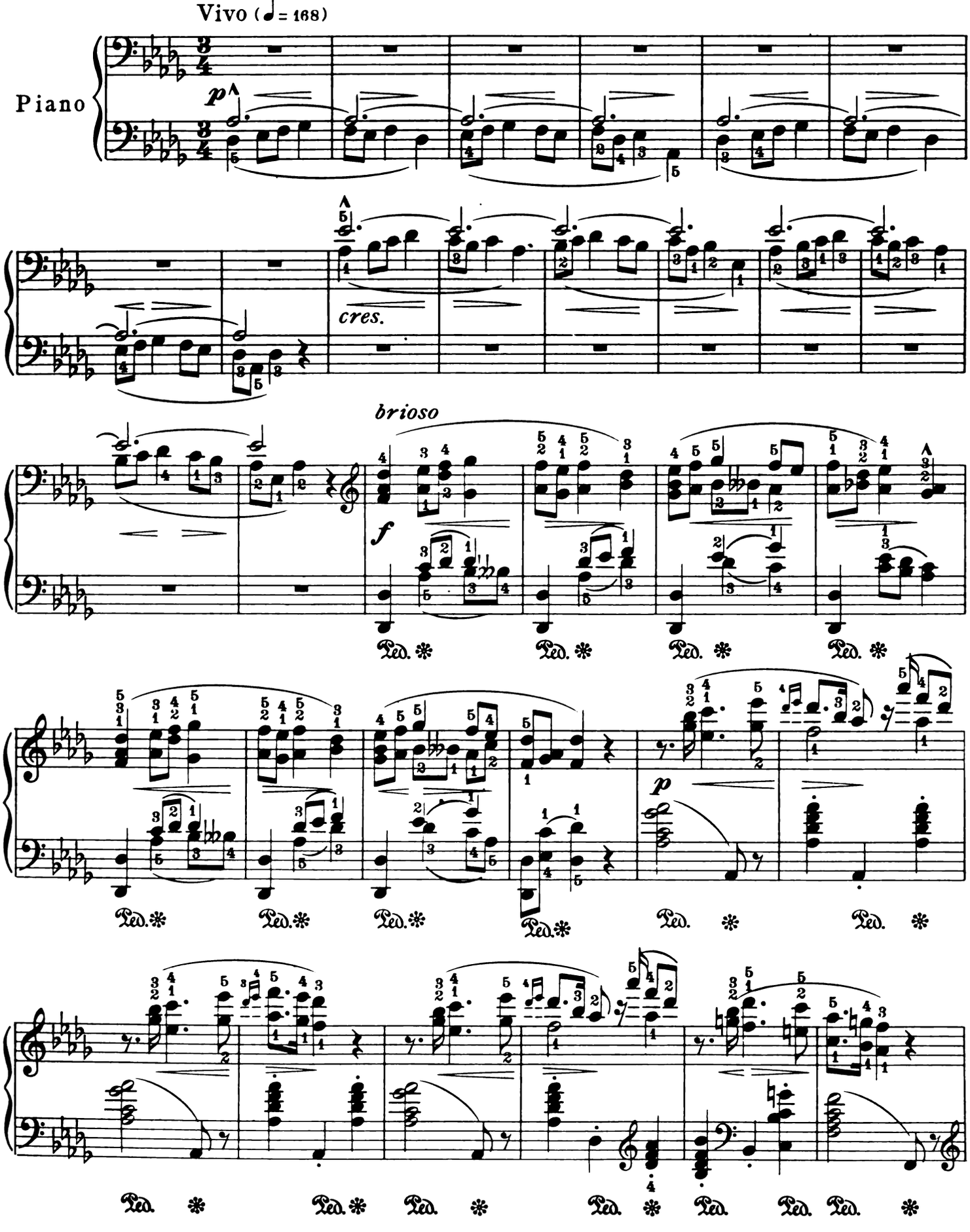

Allegro vivace
ff martellato
Ped.
Allegro pesante
cres.
ff con tutta forza
cres. molto
rit.
fff

Mazurka

in D flat major

Edited by Andor Pintér

E. Aleneff, Op. 8, No. 1



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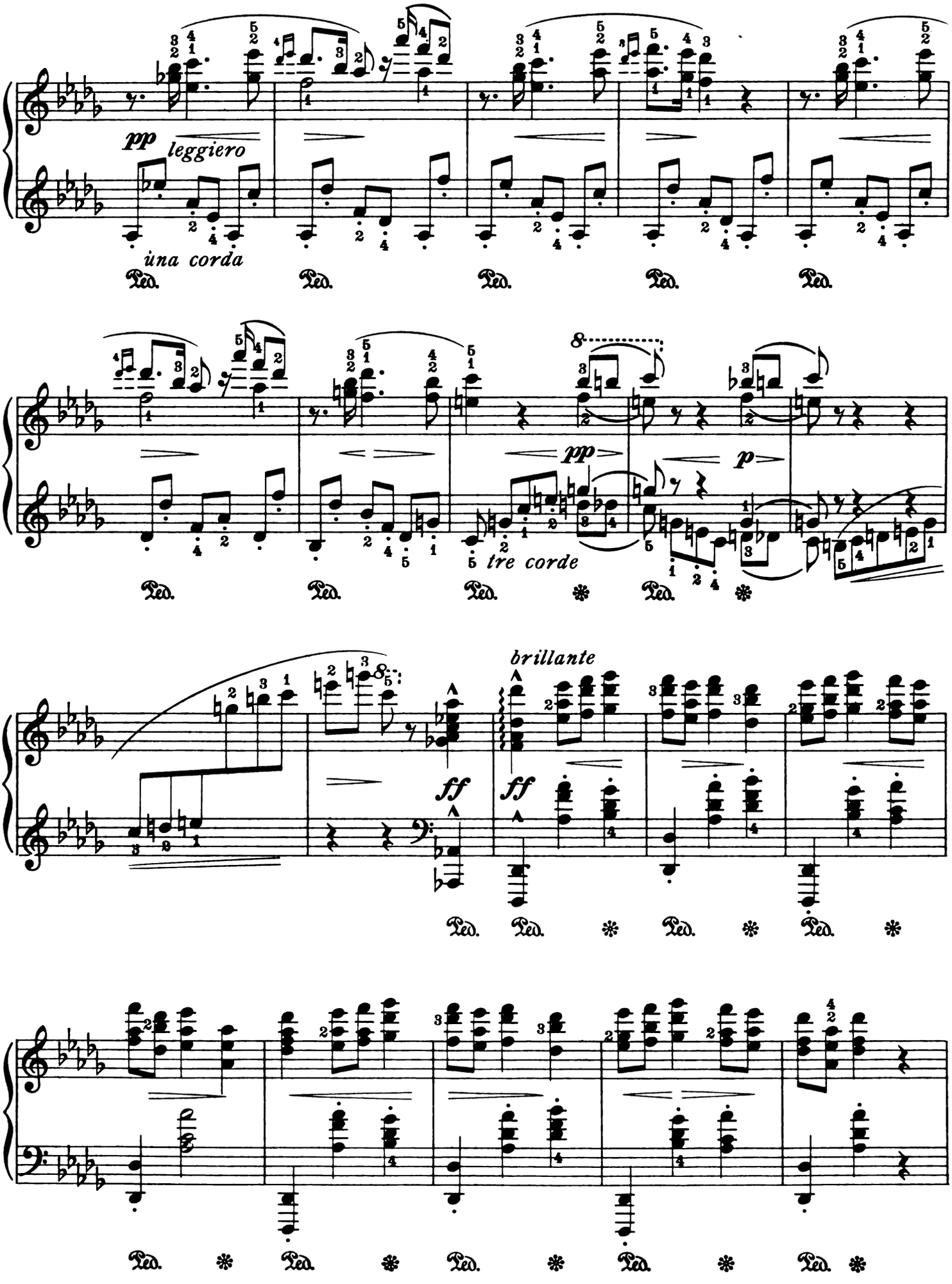
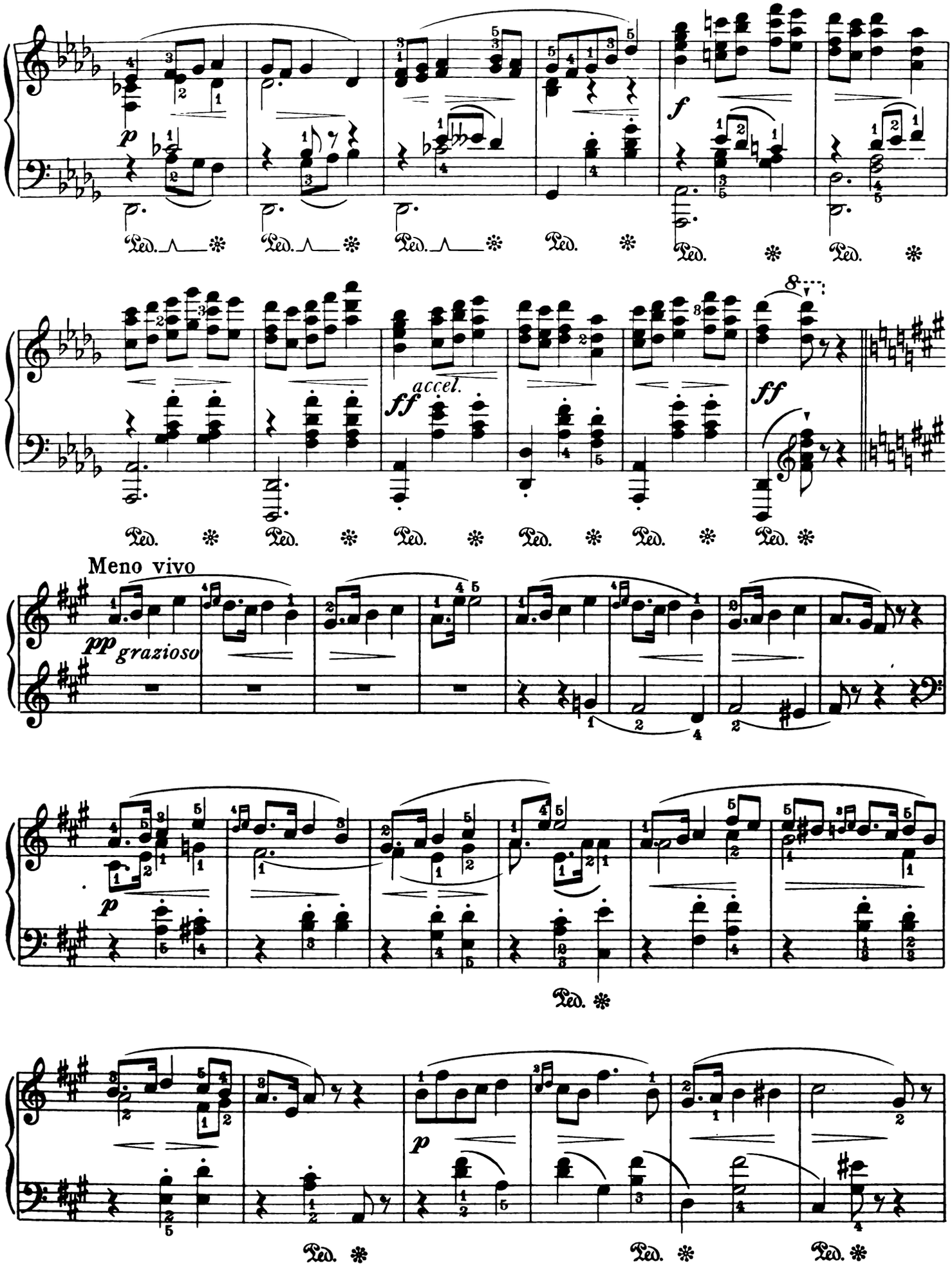
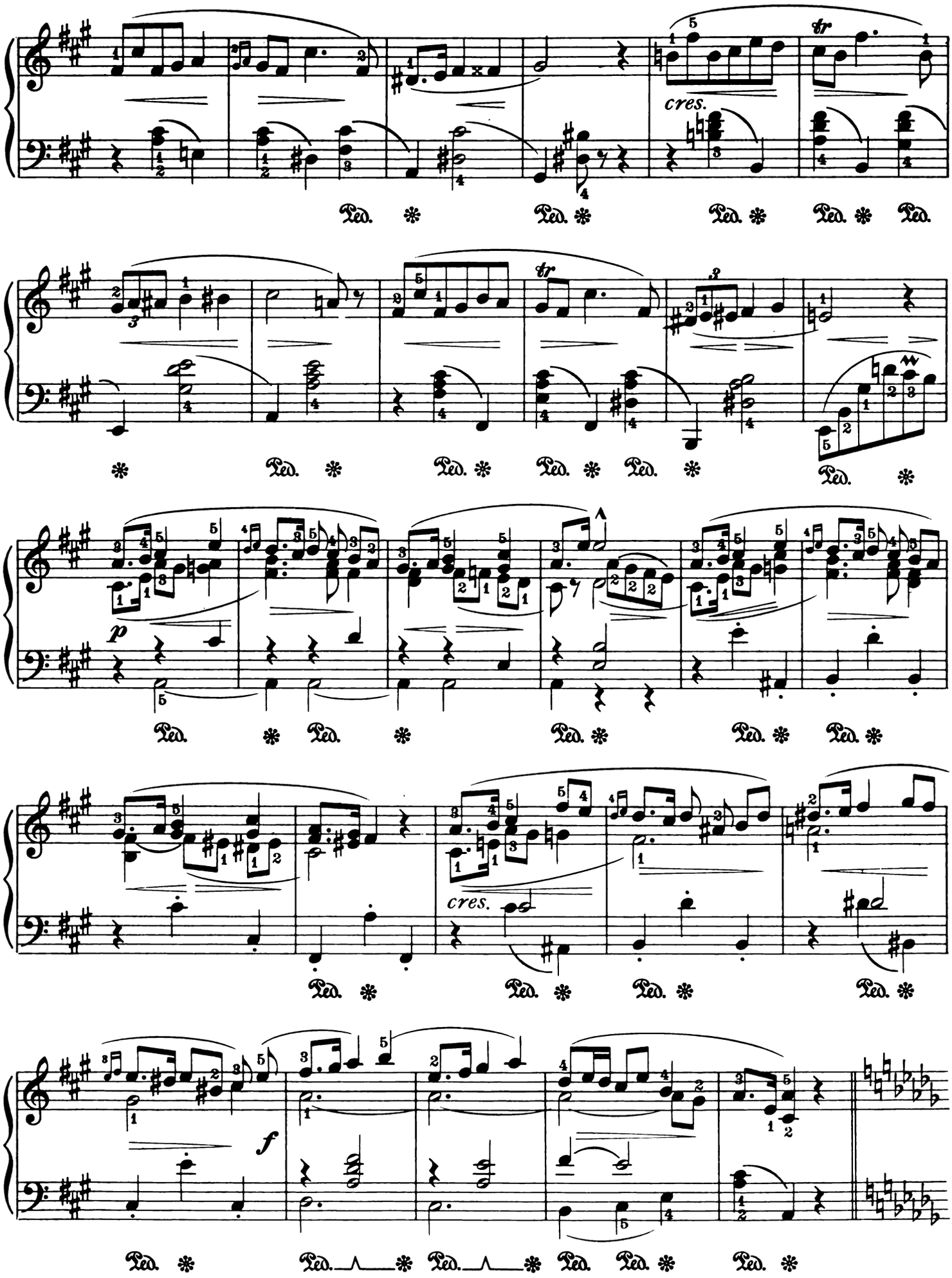
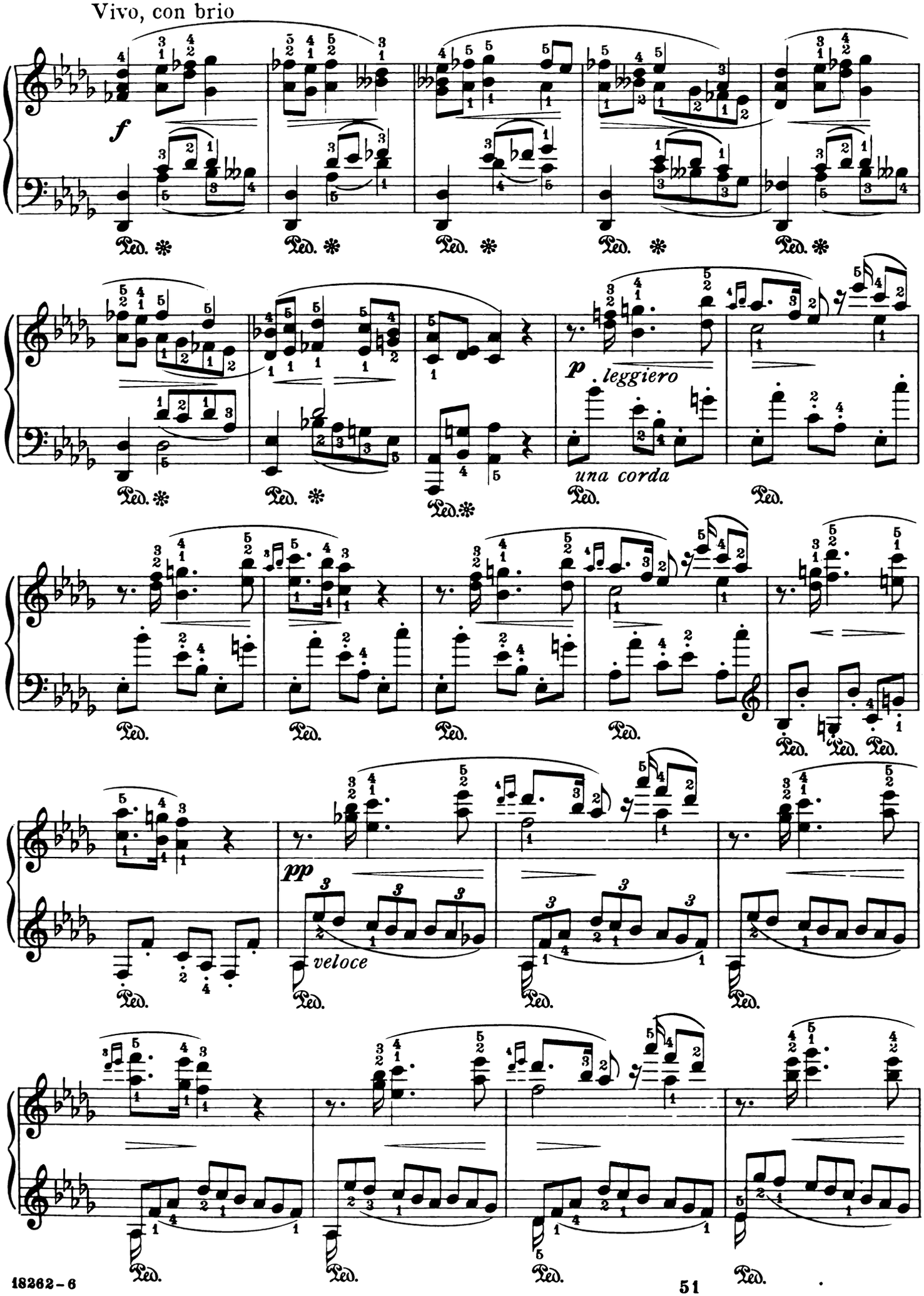
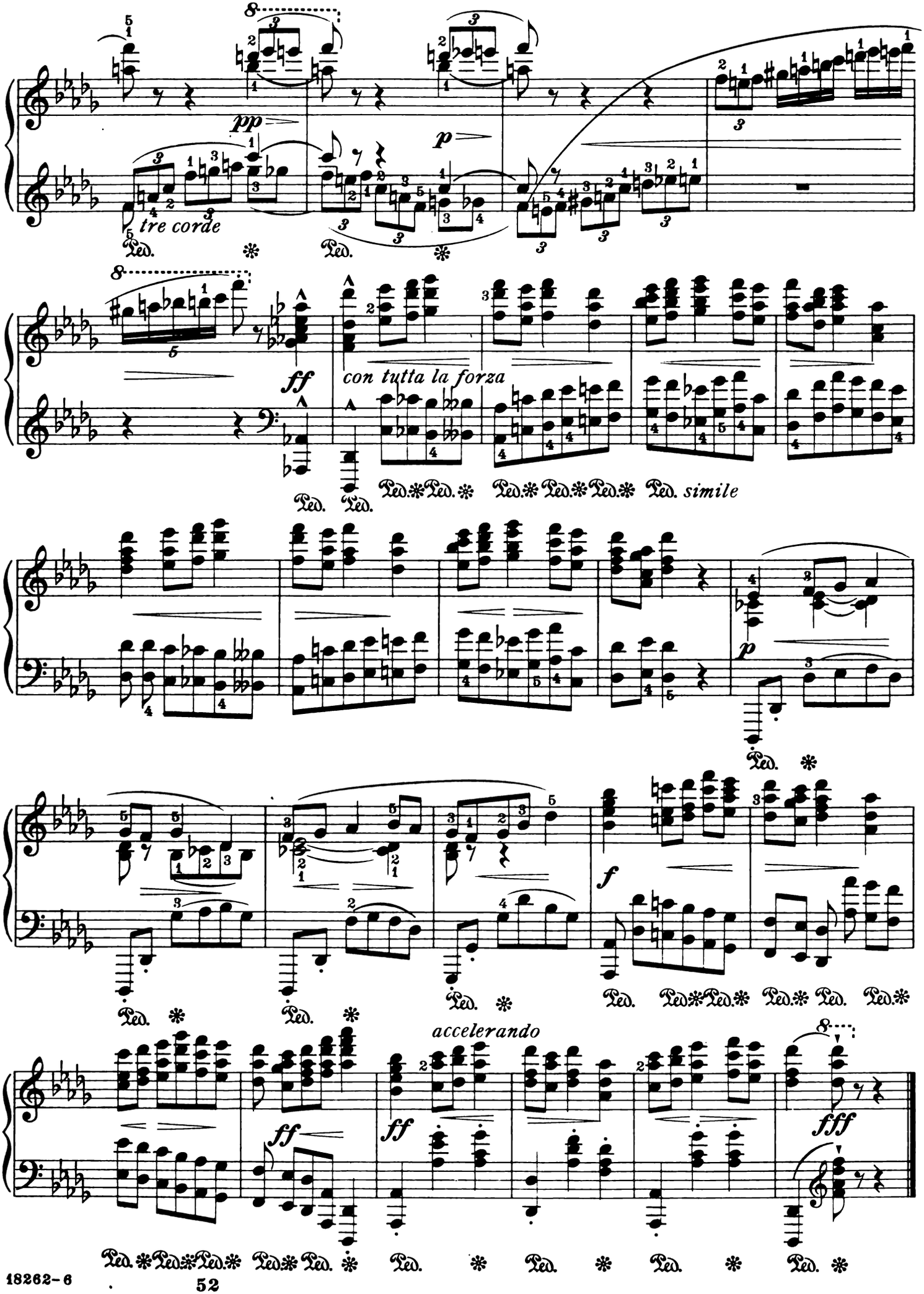

pp
leggiero
una corda
Ped.
pp
p
tre corde
brillante
ff
ff


p
f
ff
accel.
ff
Meno vivo
pp grazioso
p
p


cres.
tr
Ped.
p
cres.
f


Vivo, con brio
f
Ped.
p leggiero
una corda
pp
veloce

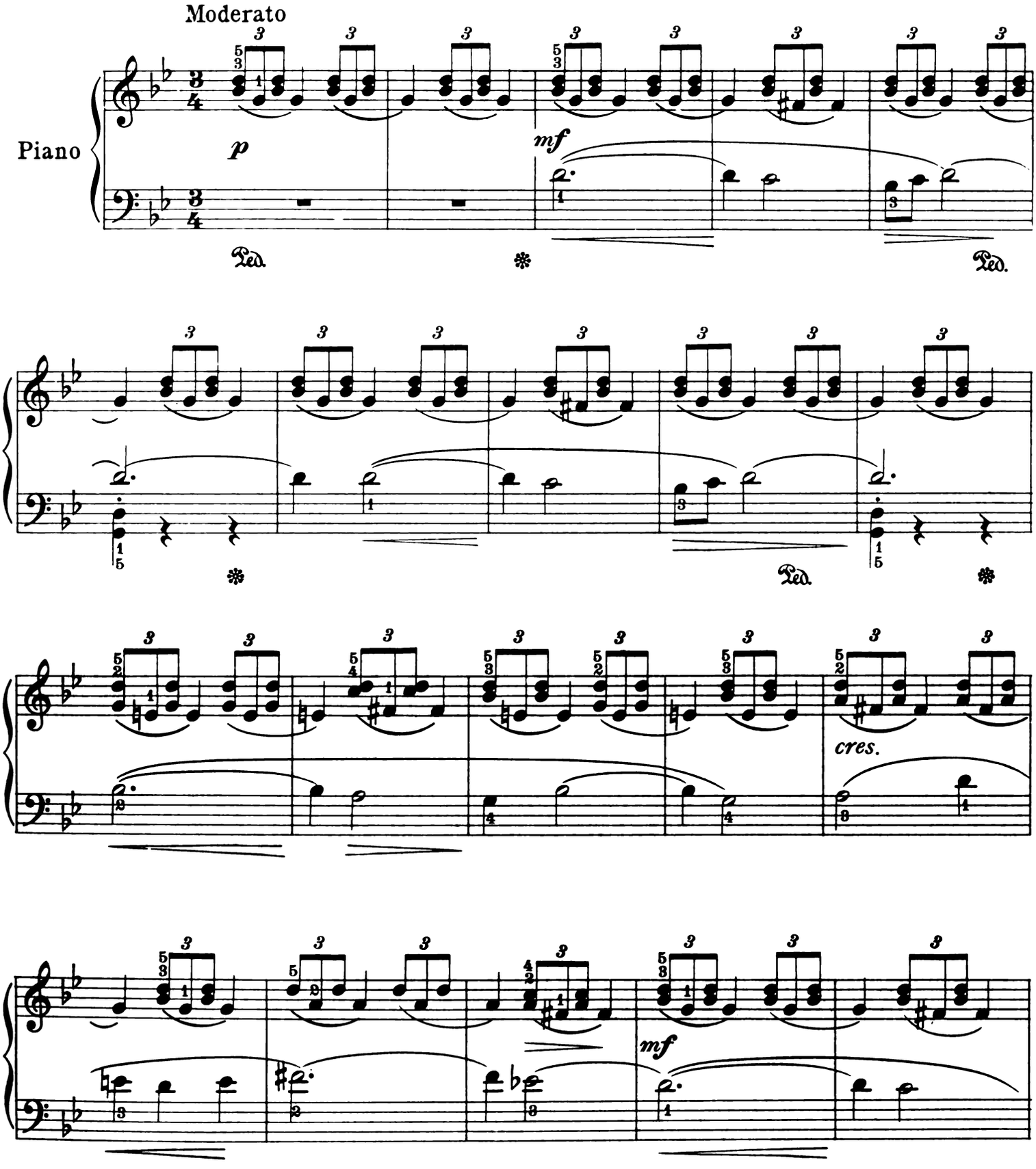

pp
tre corde
p
ff
con tutta la forza
simile
p
f
accelerando
ff
ff
fff

Dedicated to Paul Pabst

Barcarole

Edited by Andor Pintér

Sergei Rachmaninoff, Op. 10, No 3



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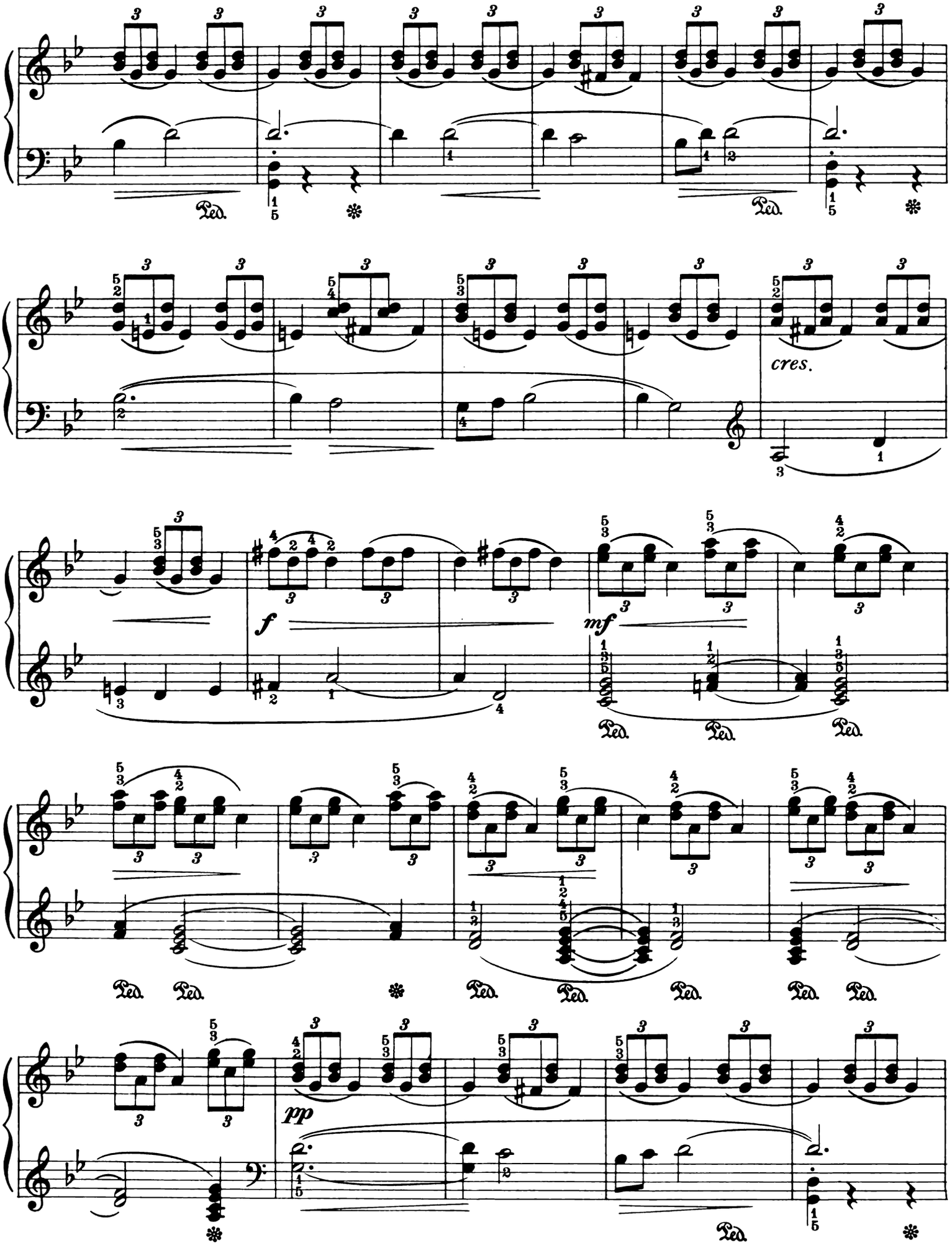
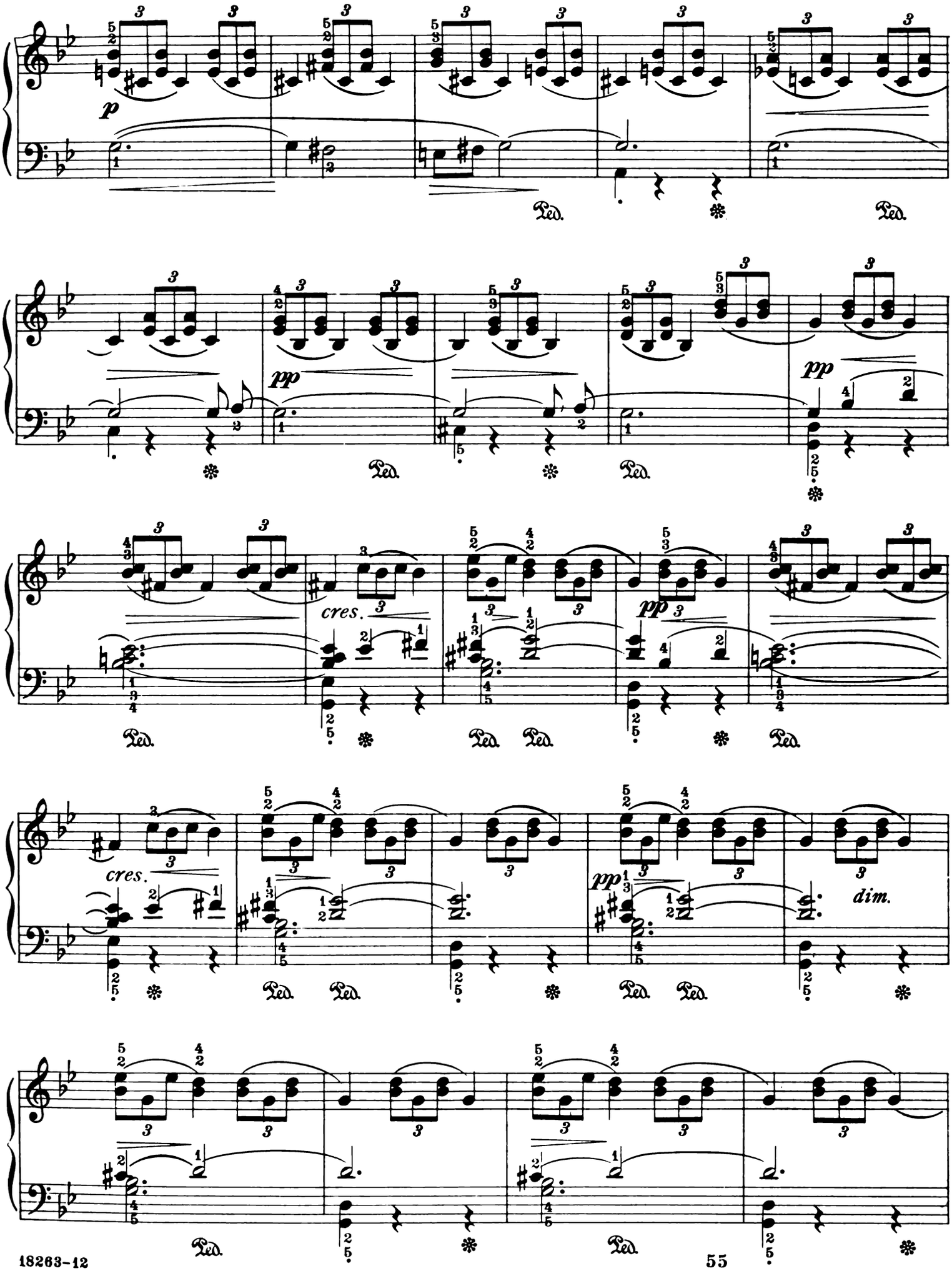
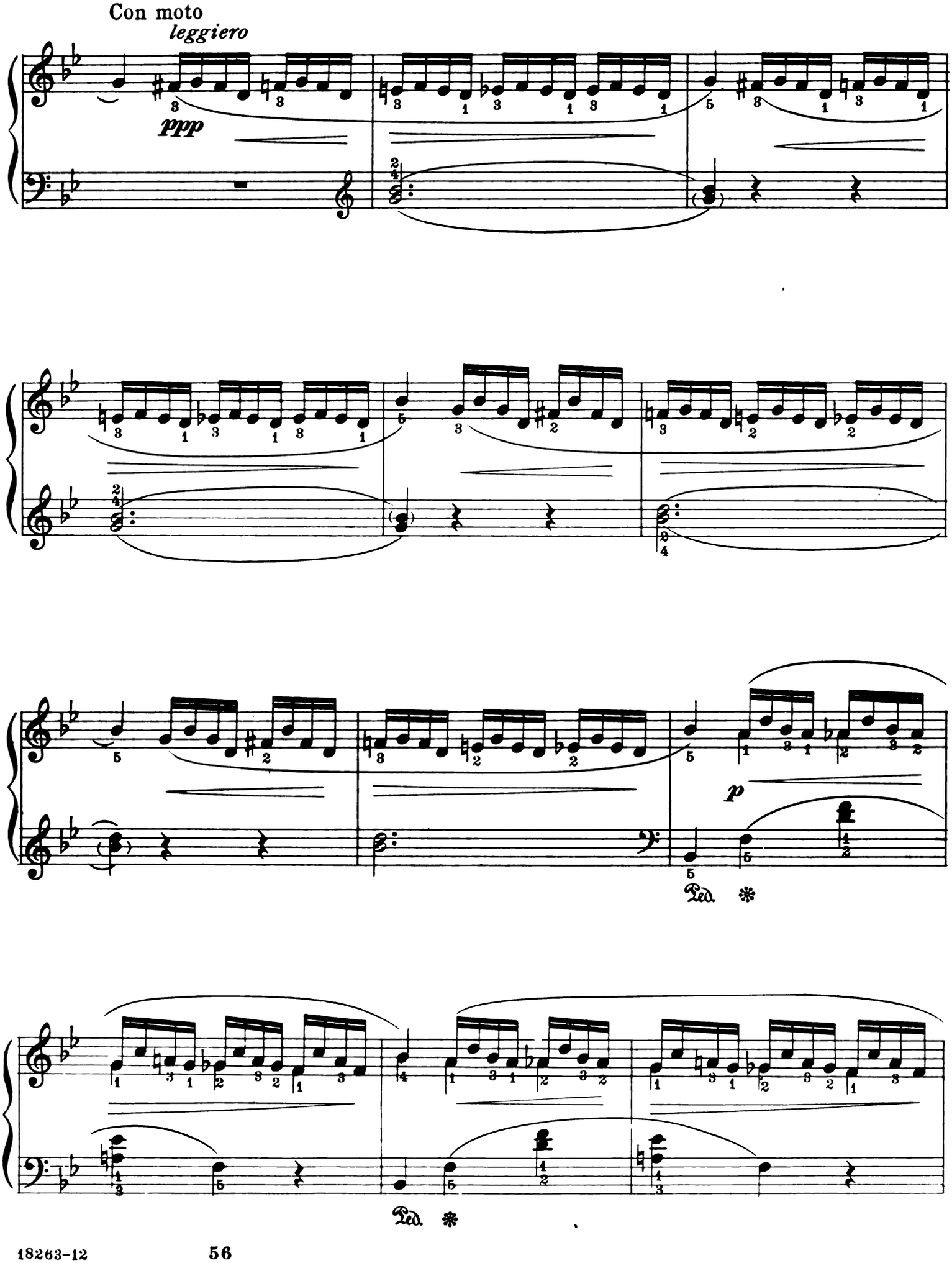
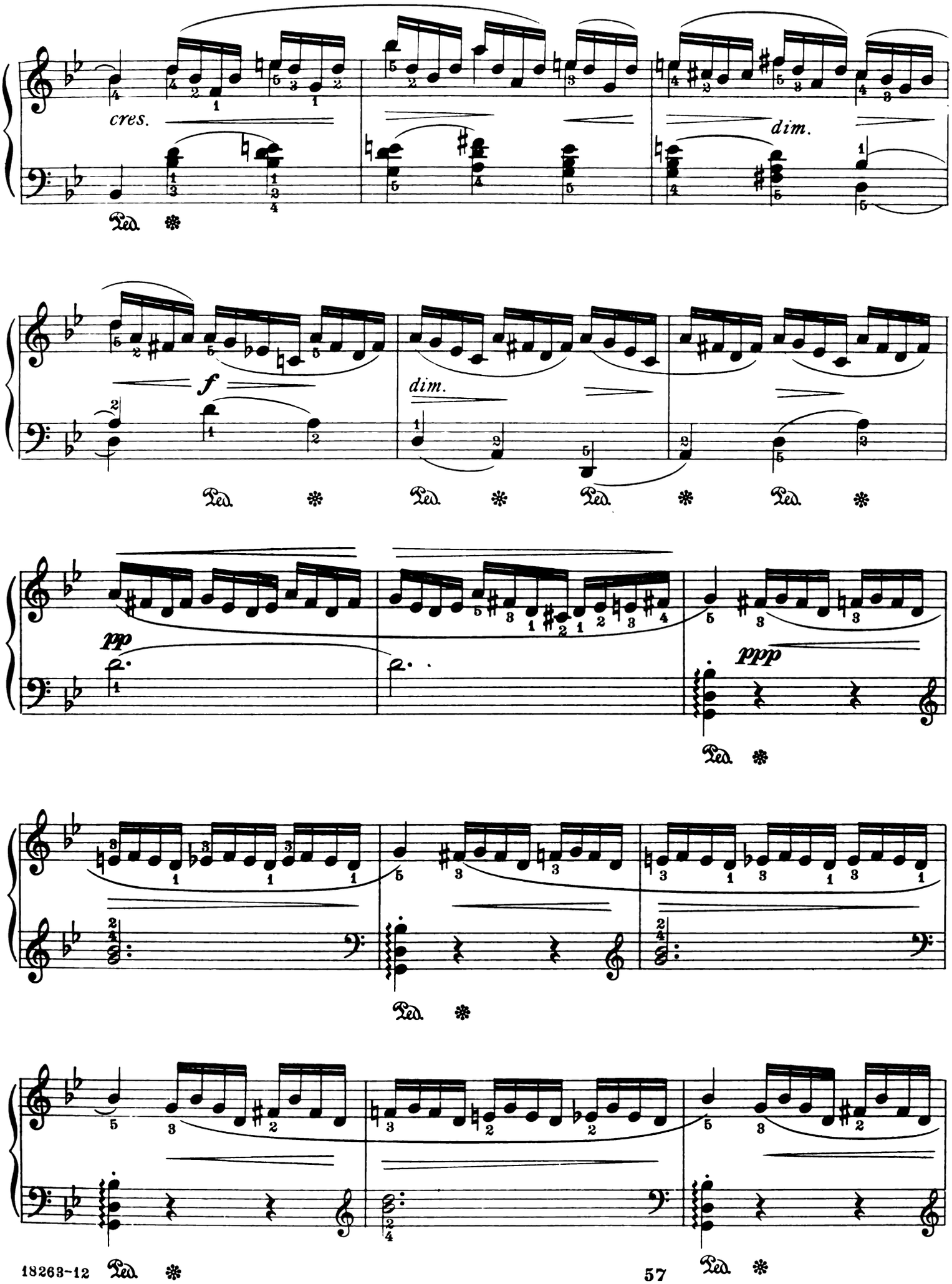
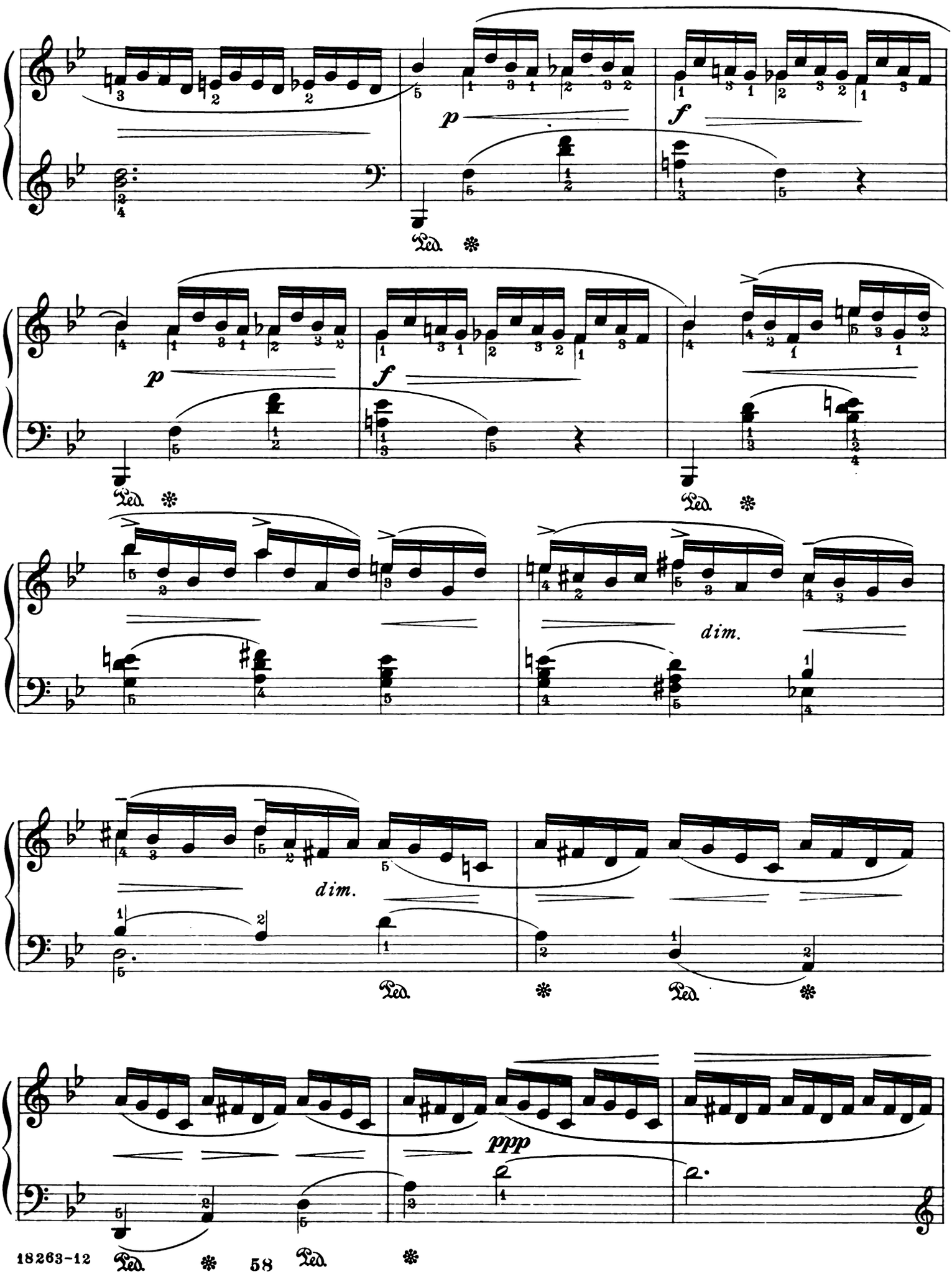
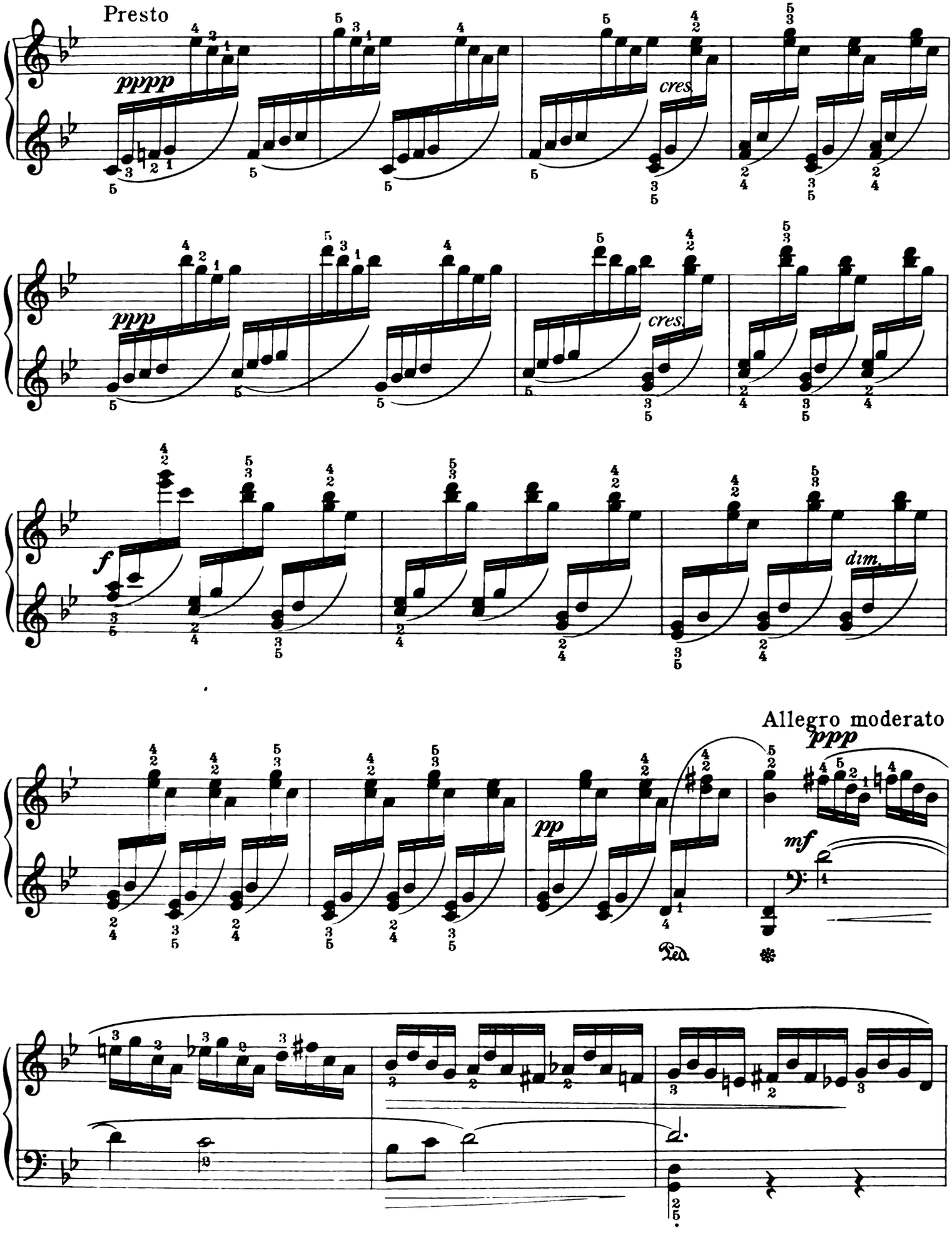

cres.
f
mf
pp
Ped.

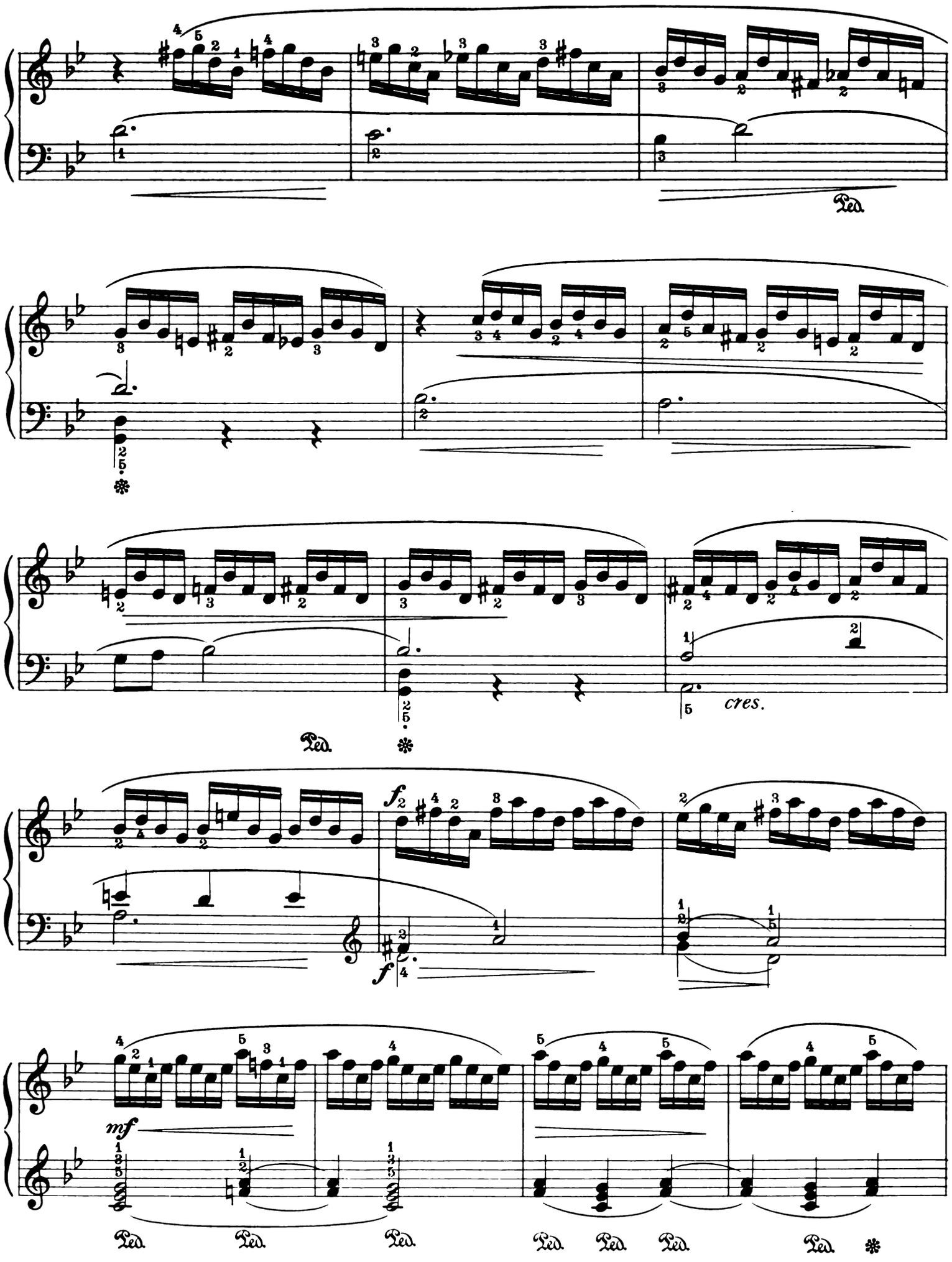

p
Ped.
pp
cres.
dim.

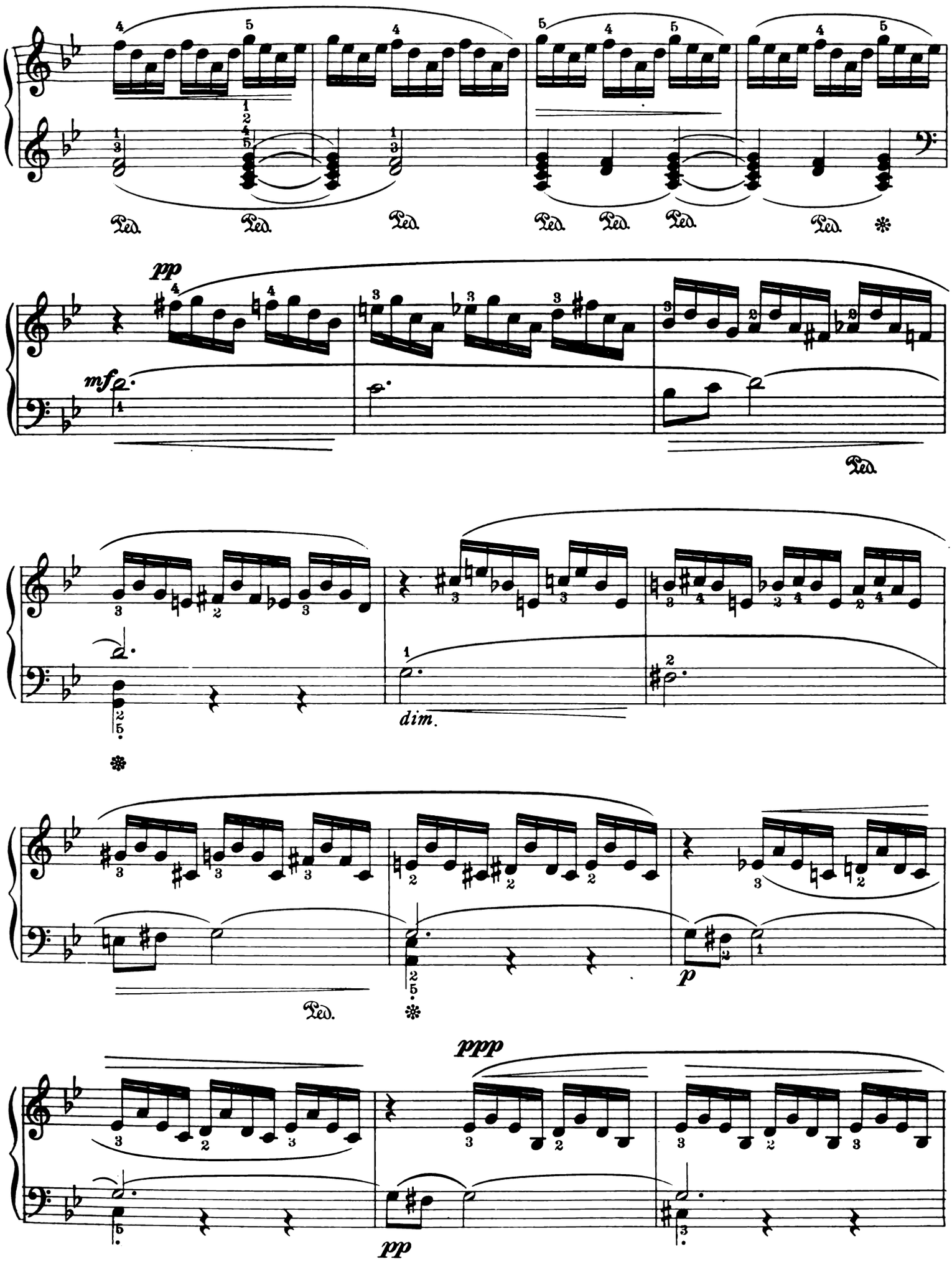

Con moto
leggiero
ppp
p
Ped.
Ped.

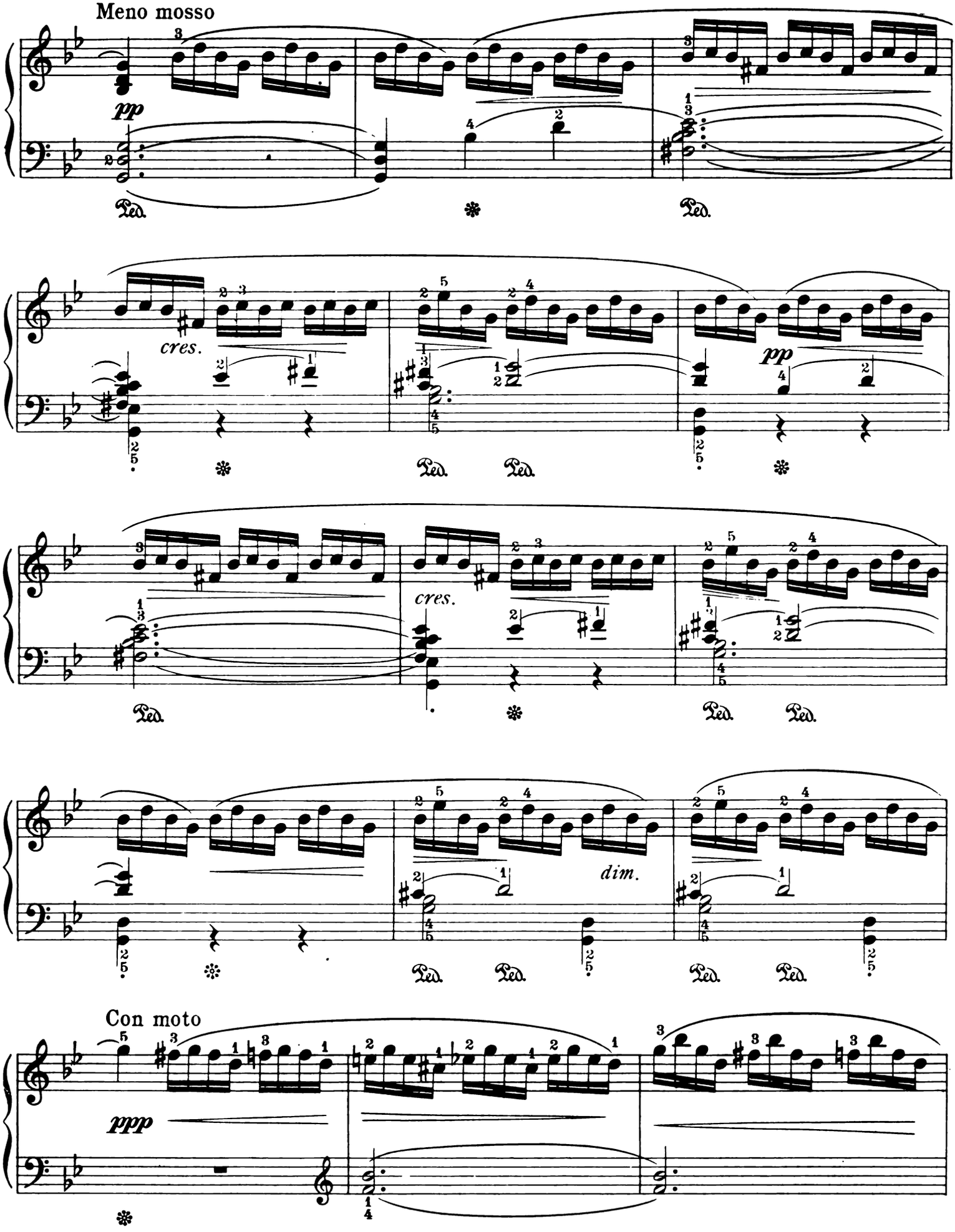

cres.
dim.
f
dim.
pp
ppp

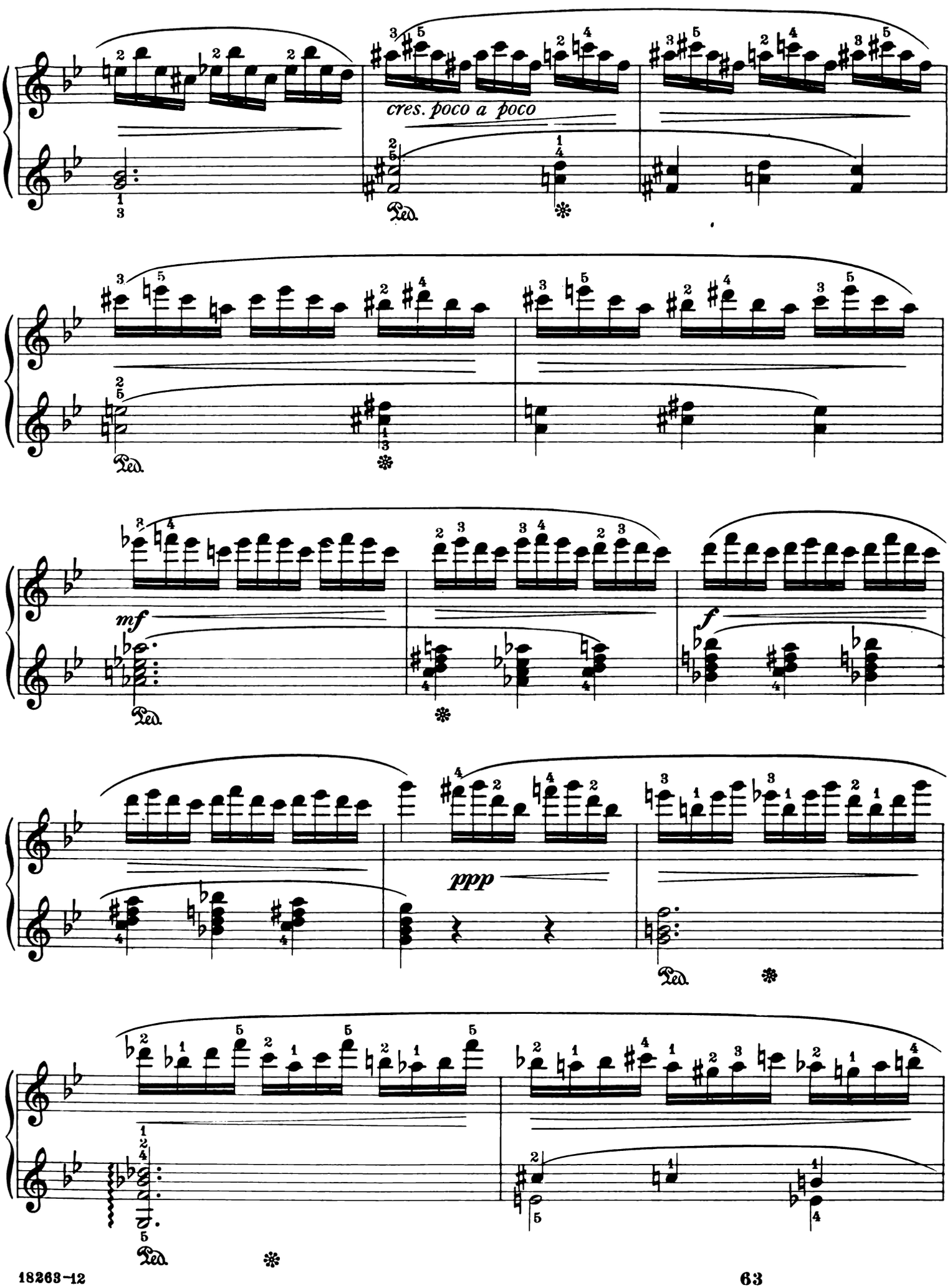

p
f
Ped.
p
f
Ped.
Ped.
dim.
dim.
Ped.
Ped.
ppp
Ped.
Ped.

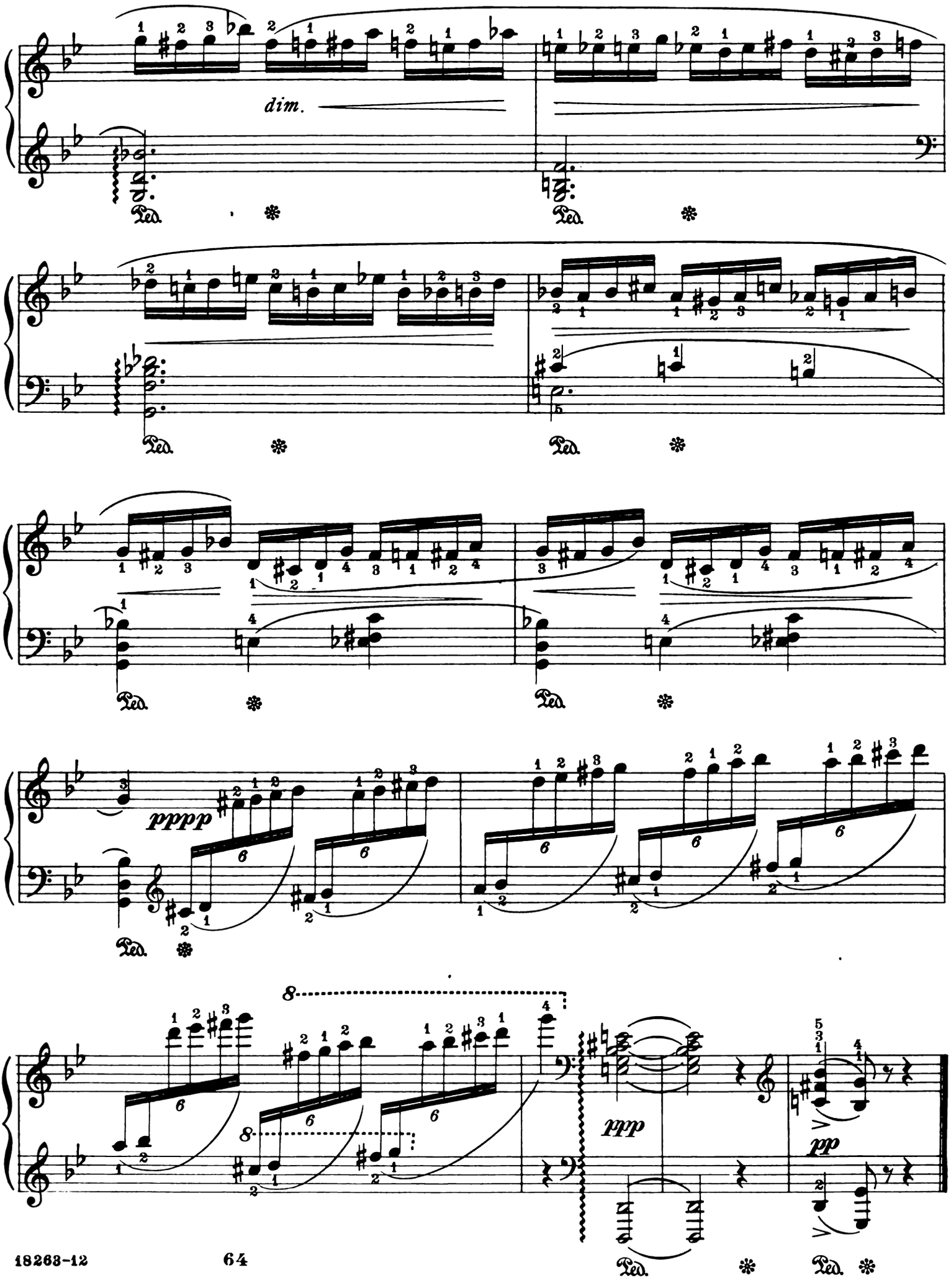

Presto
pppp
cres.
ppp
cres.
f
dim.
Allegro moderato
ppp
pp
mf
Ped.
Ped.


Ped.
Ped.
cres.
Ped.
f
f
mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
pp
mf
dim.
p
ppp
pp


Meno mosso
pp
Ped.
cres.
pp
dim.
Con moto
ppp


cres. poco a poco
mf
f
ppp
Ped.


dim.
Ped.
pppp
ppp
pp

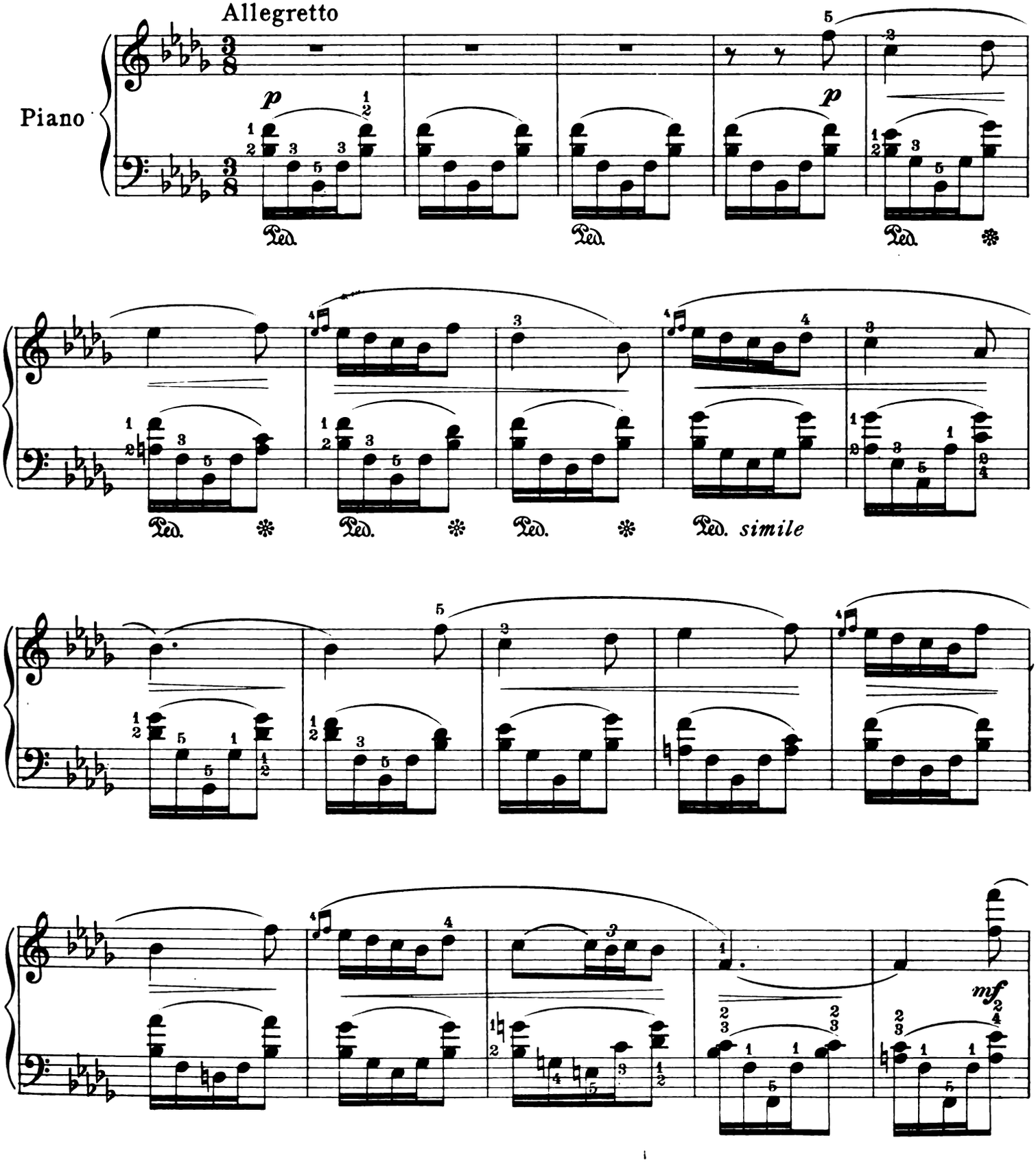
Dedicated to Mlle Marie Hurskalin

Chant du Pêcheur

Fisherman's Song

Edited by Andor Pintér

Mili Balakirev



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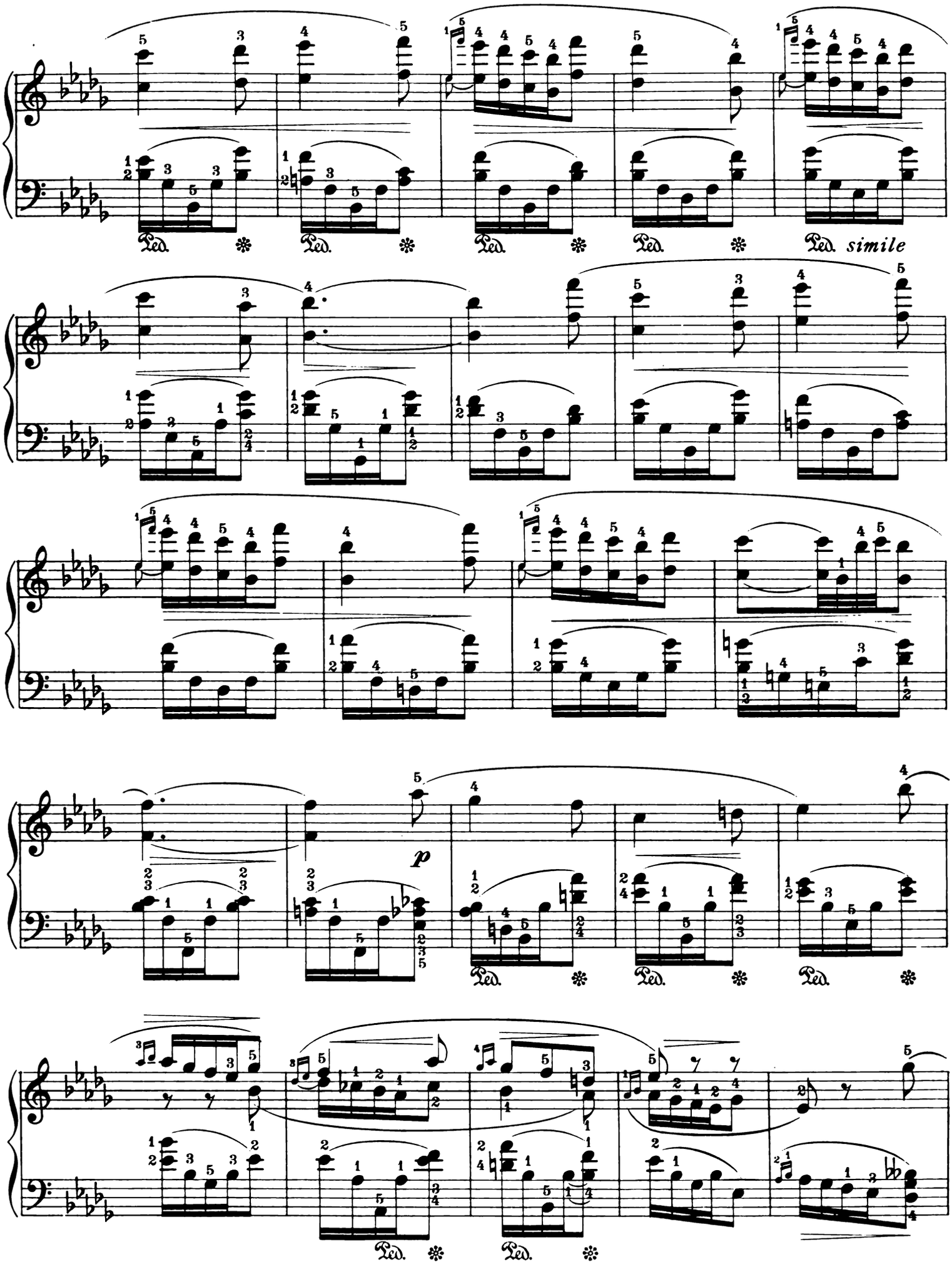
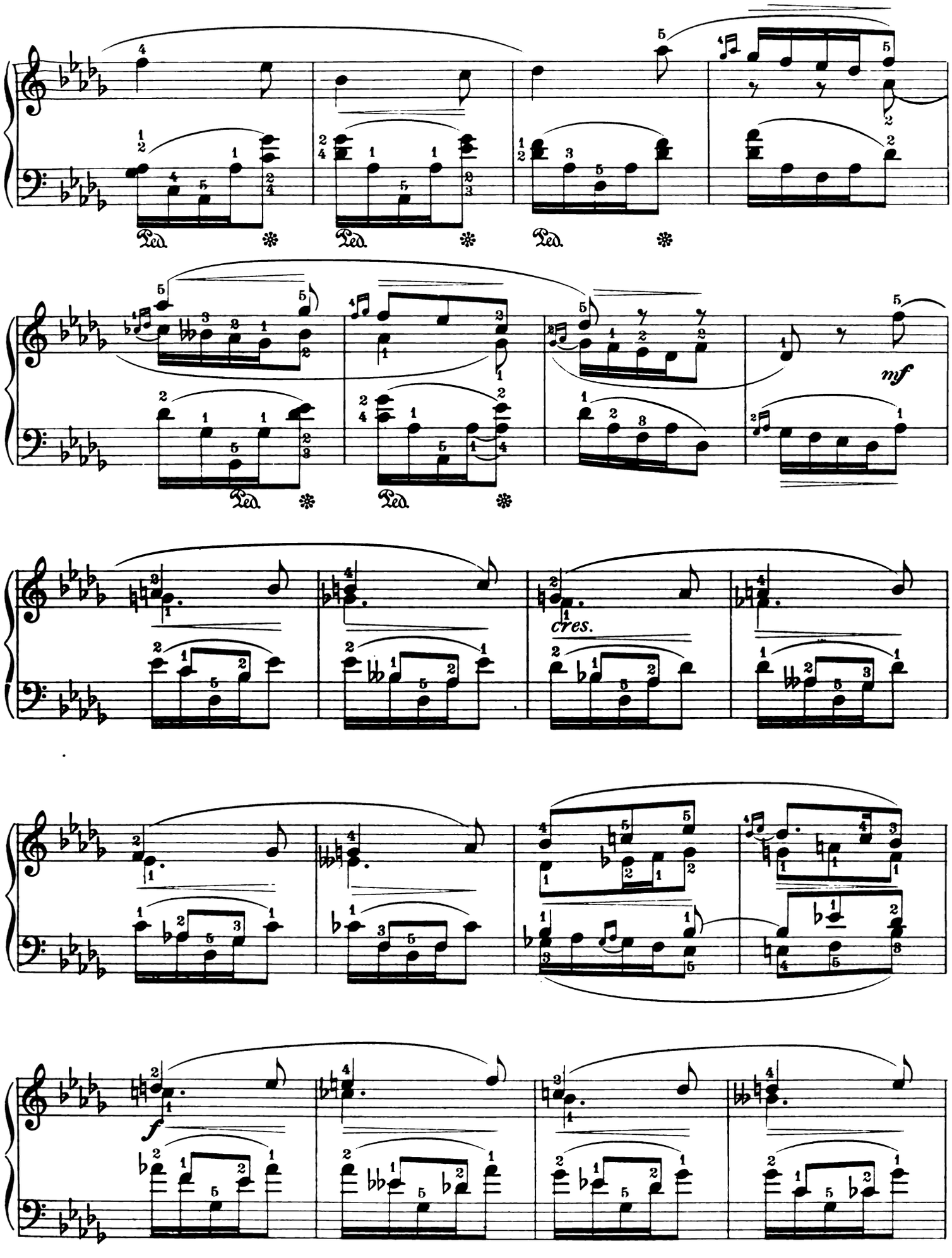
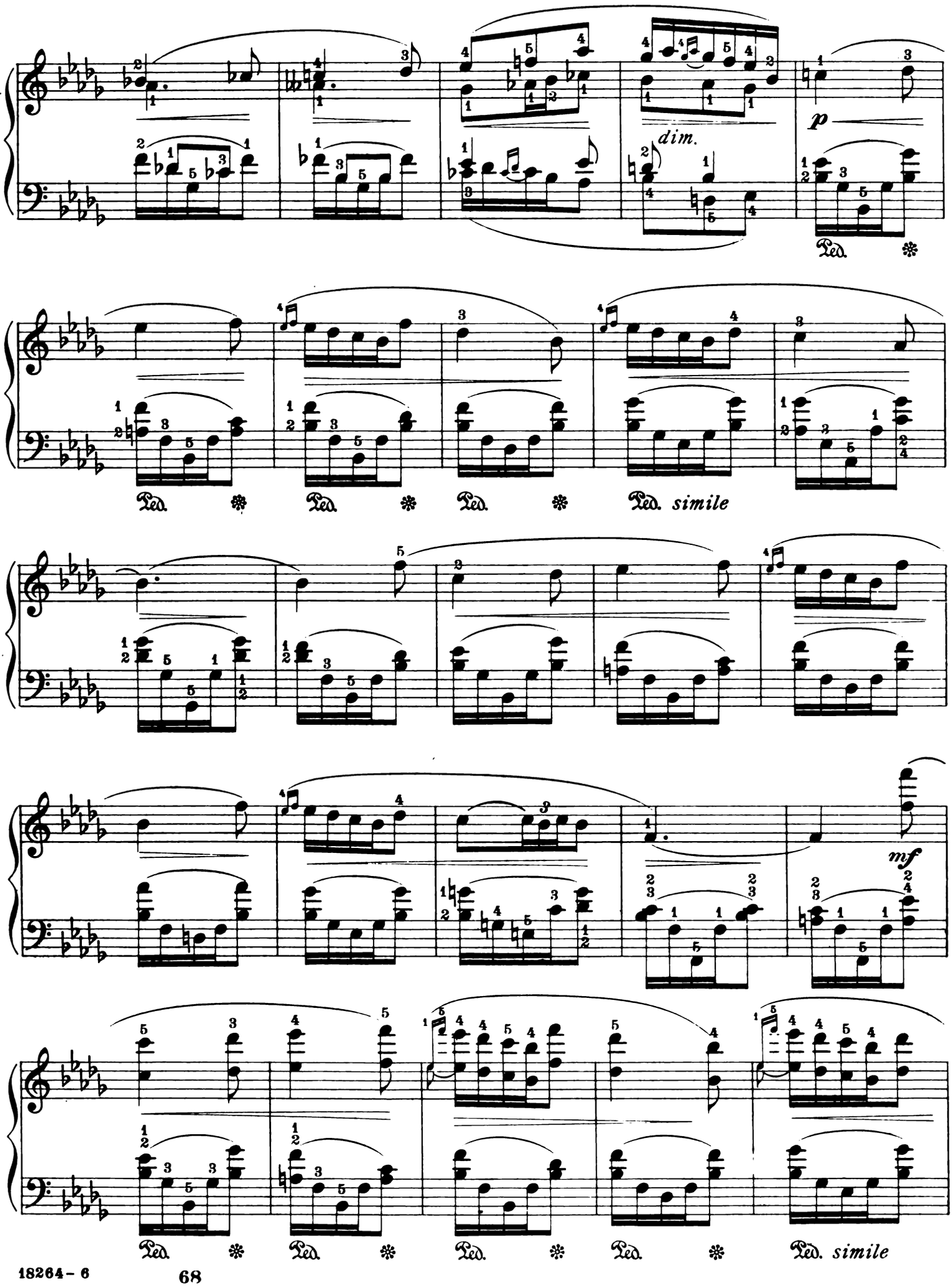
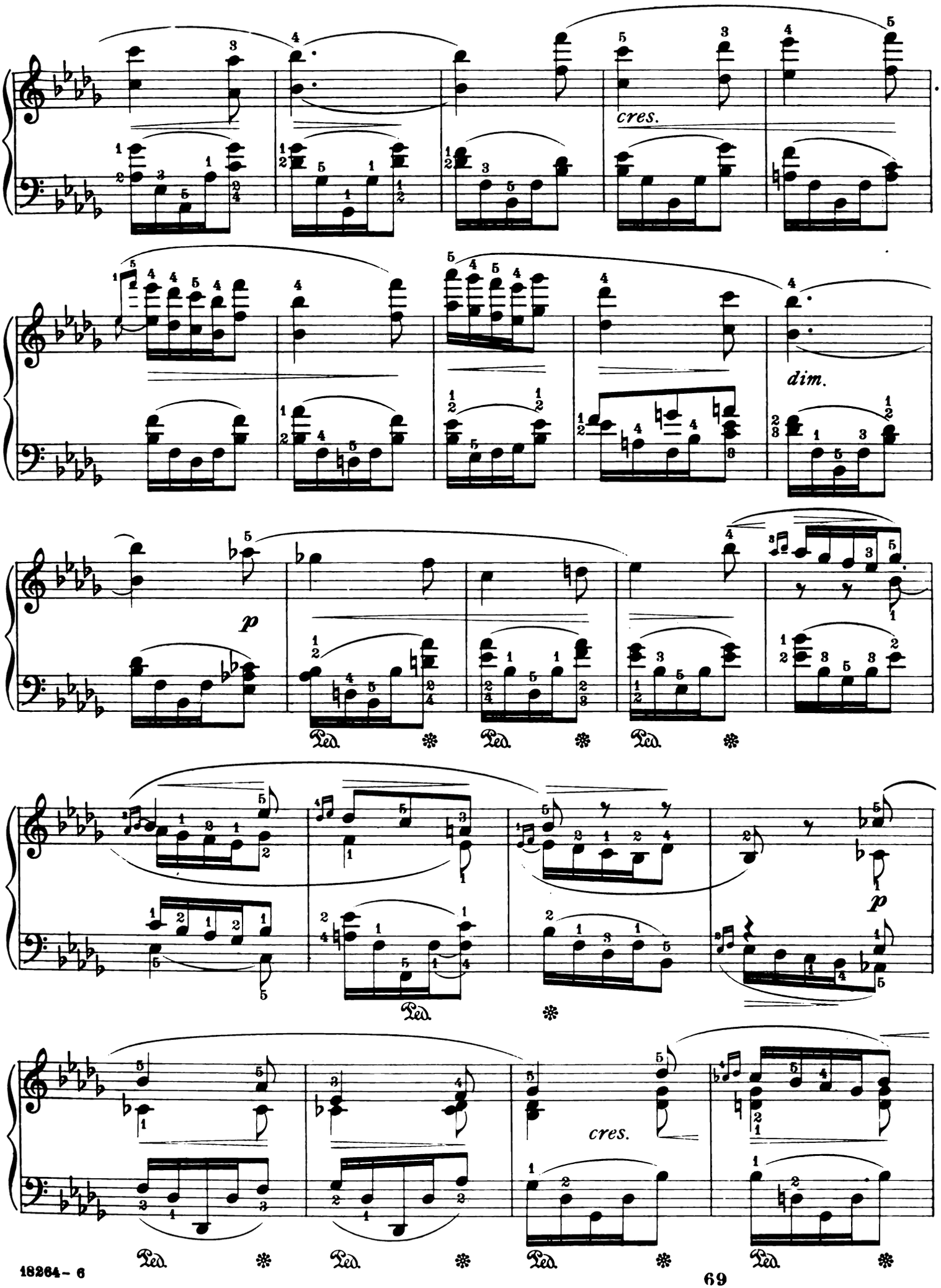
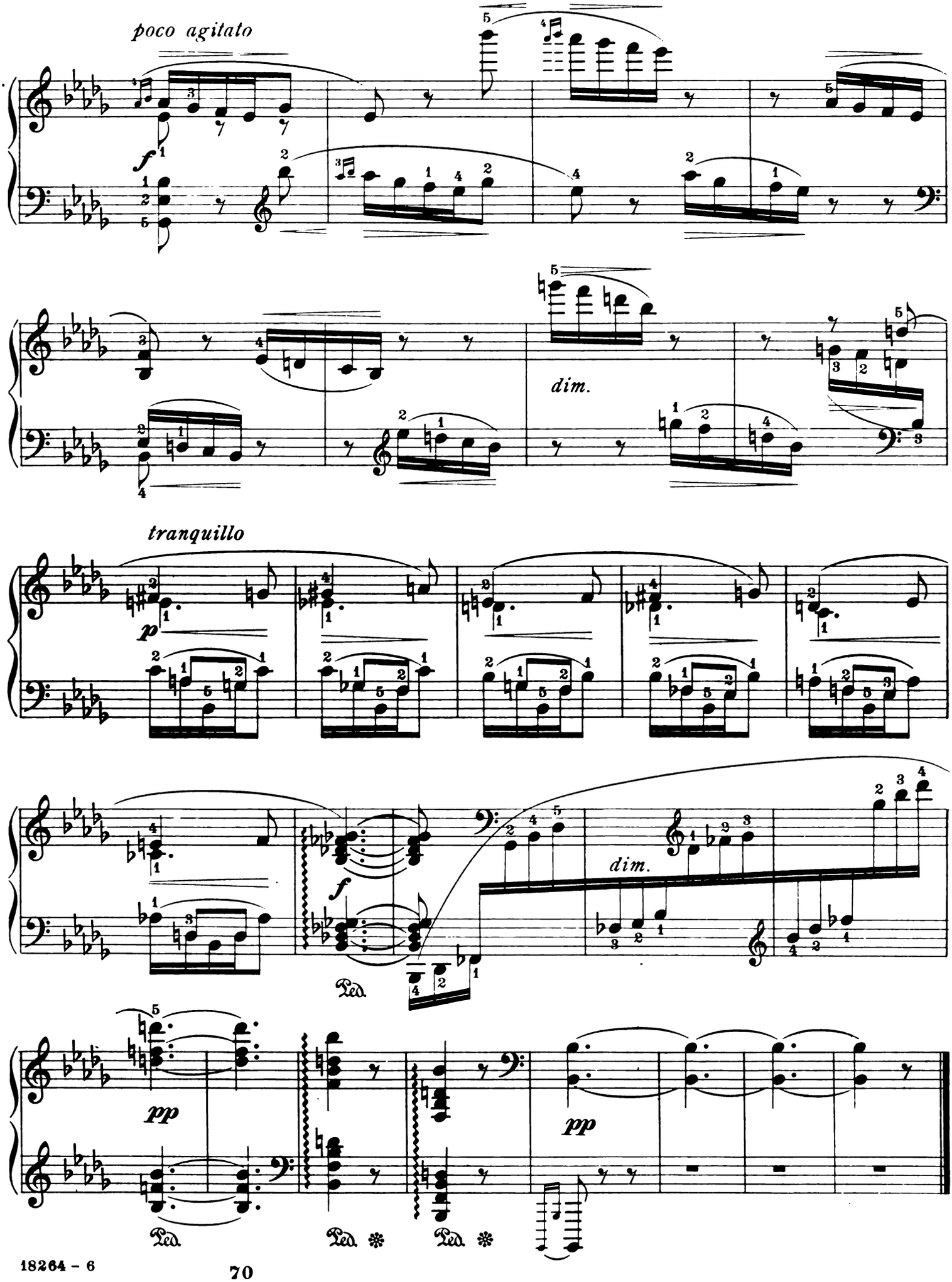

Ped.
simile
p


Ped.
mf
cres.
f


dim.
p
Ped.
simile
mf


cres.
dim.
p
Ped.
p
cres.
Ped.


poco agitato
f
dim.
tranquillo
p
f
dim.
pp
pp
Ped.
Ped.
Ped.
Ped.

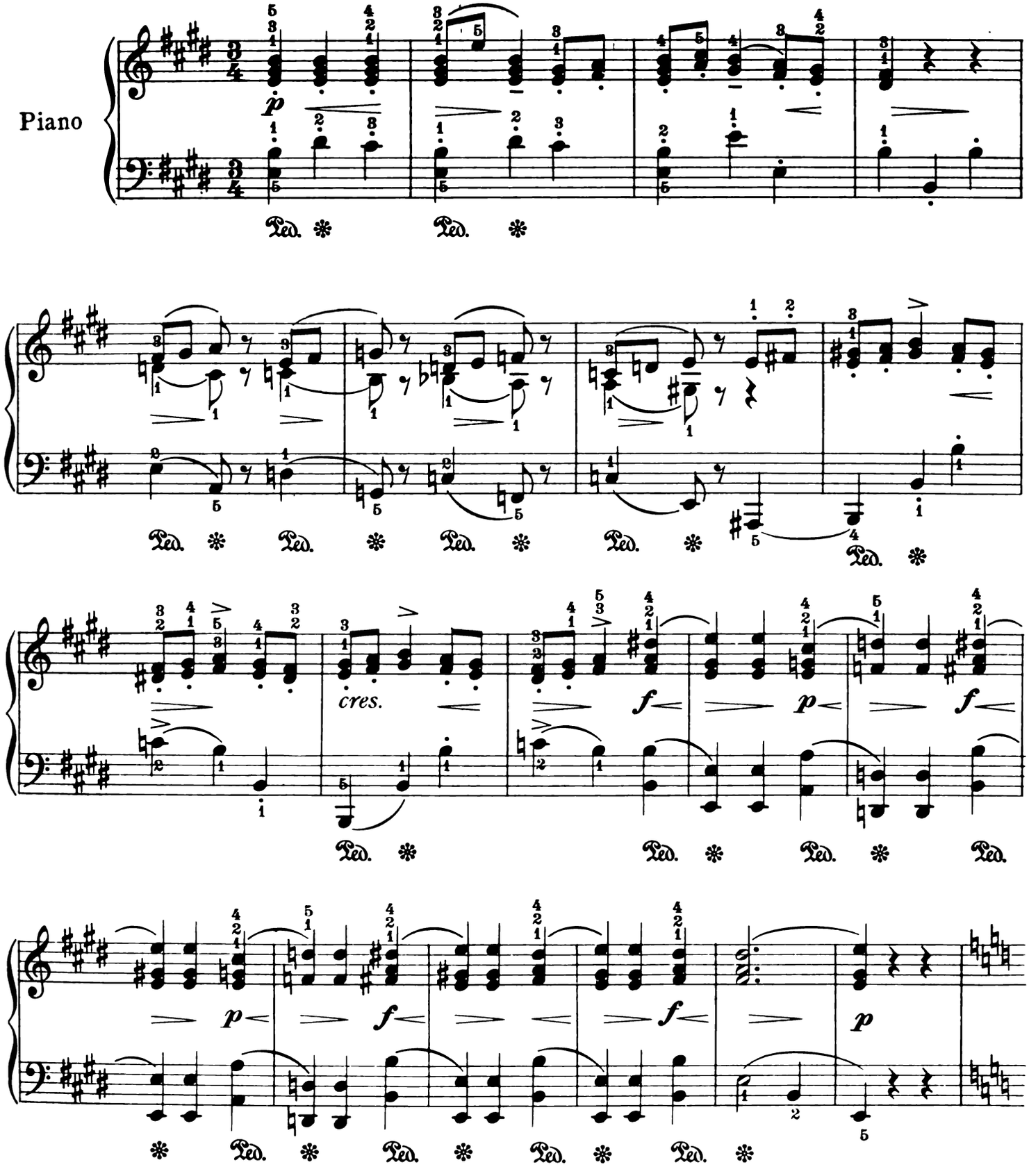
Dedicated to Edgar Smolian

Minuet - Fantasy

Edited by Andor Pintér

Sergei Bortkiewicz, Op. 7, Nº 2

Tempo di Minuetto, ma poco più allegro



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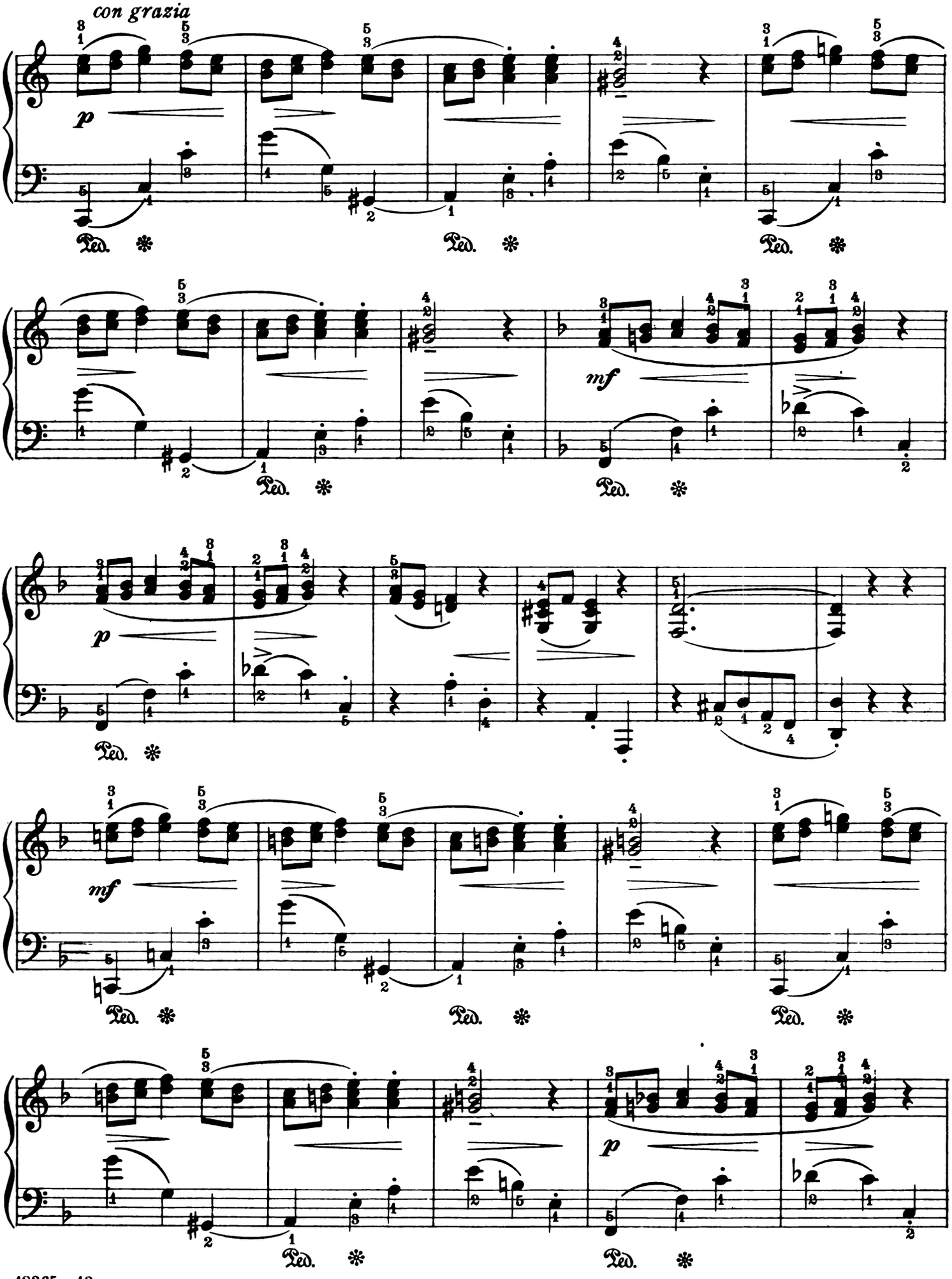
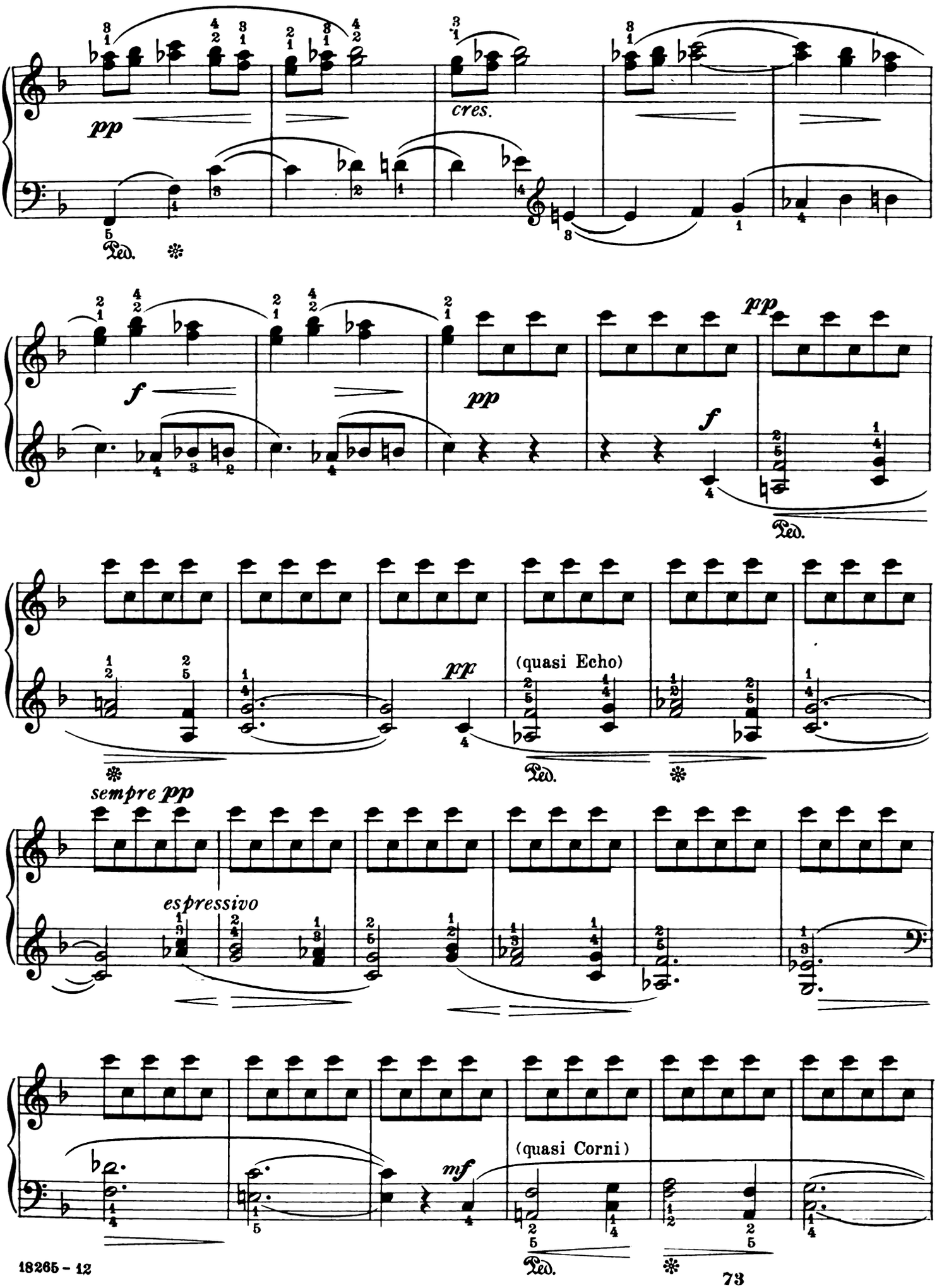
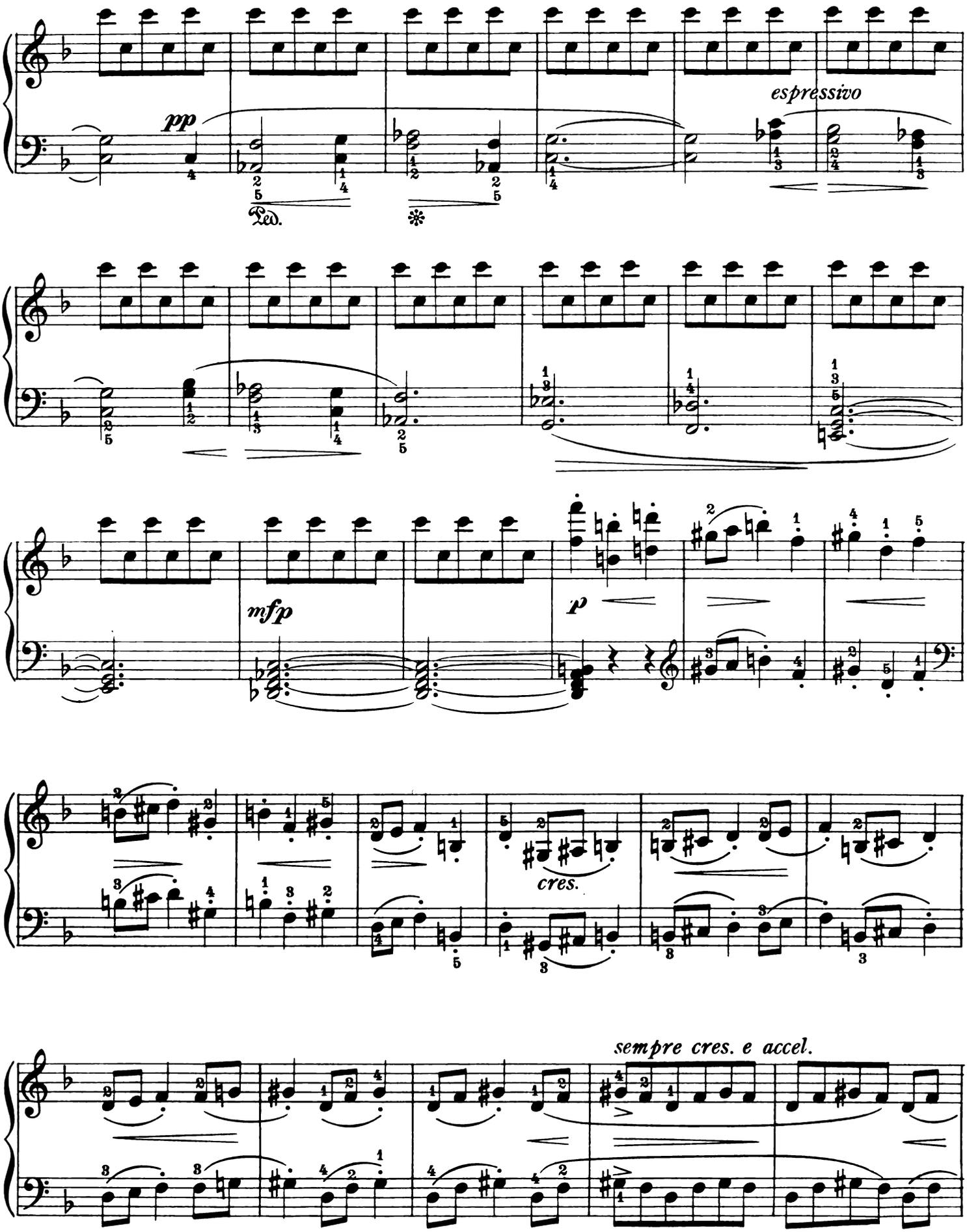
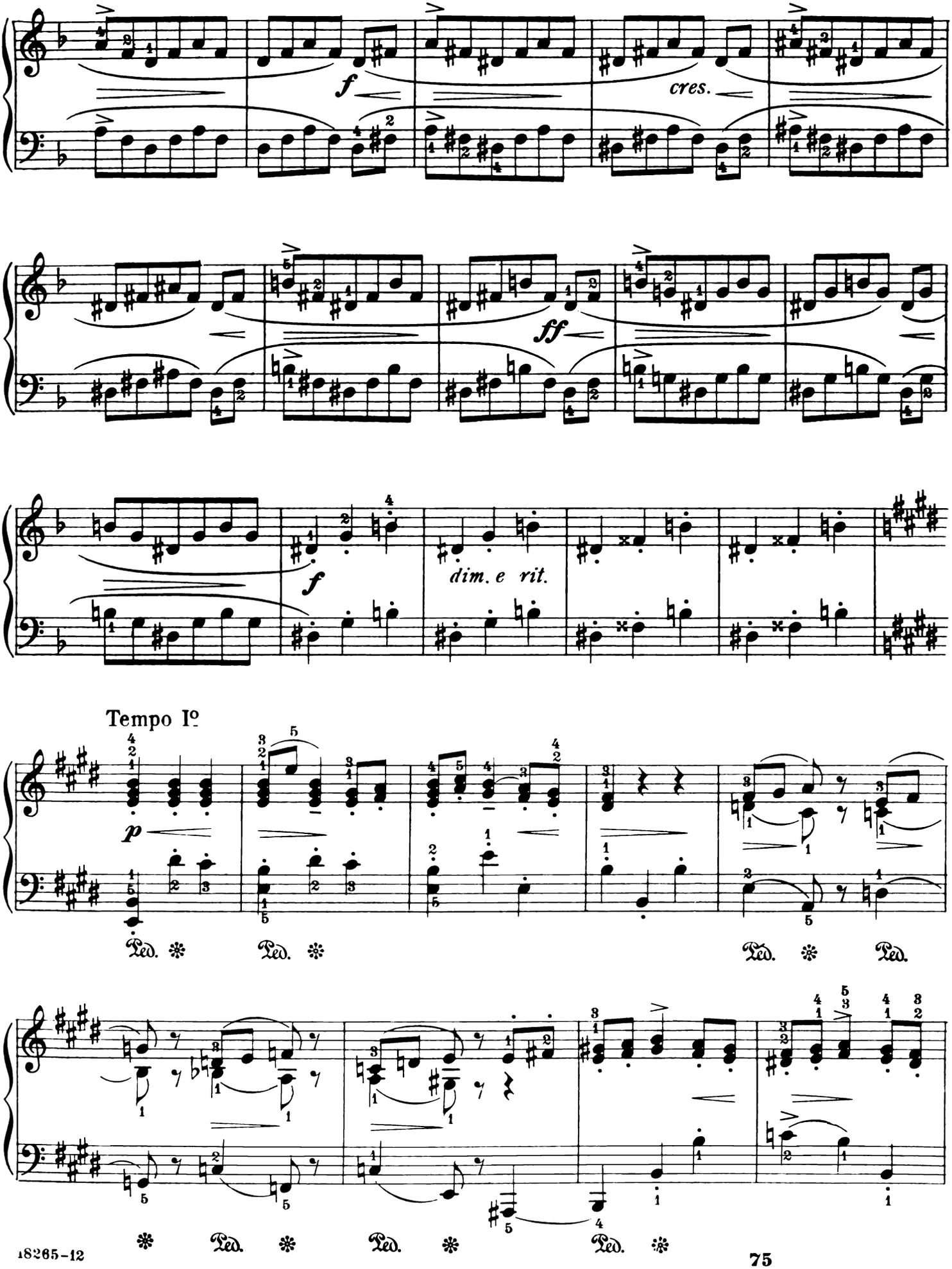
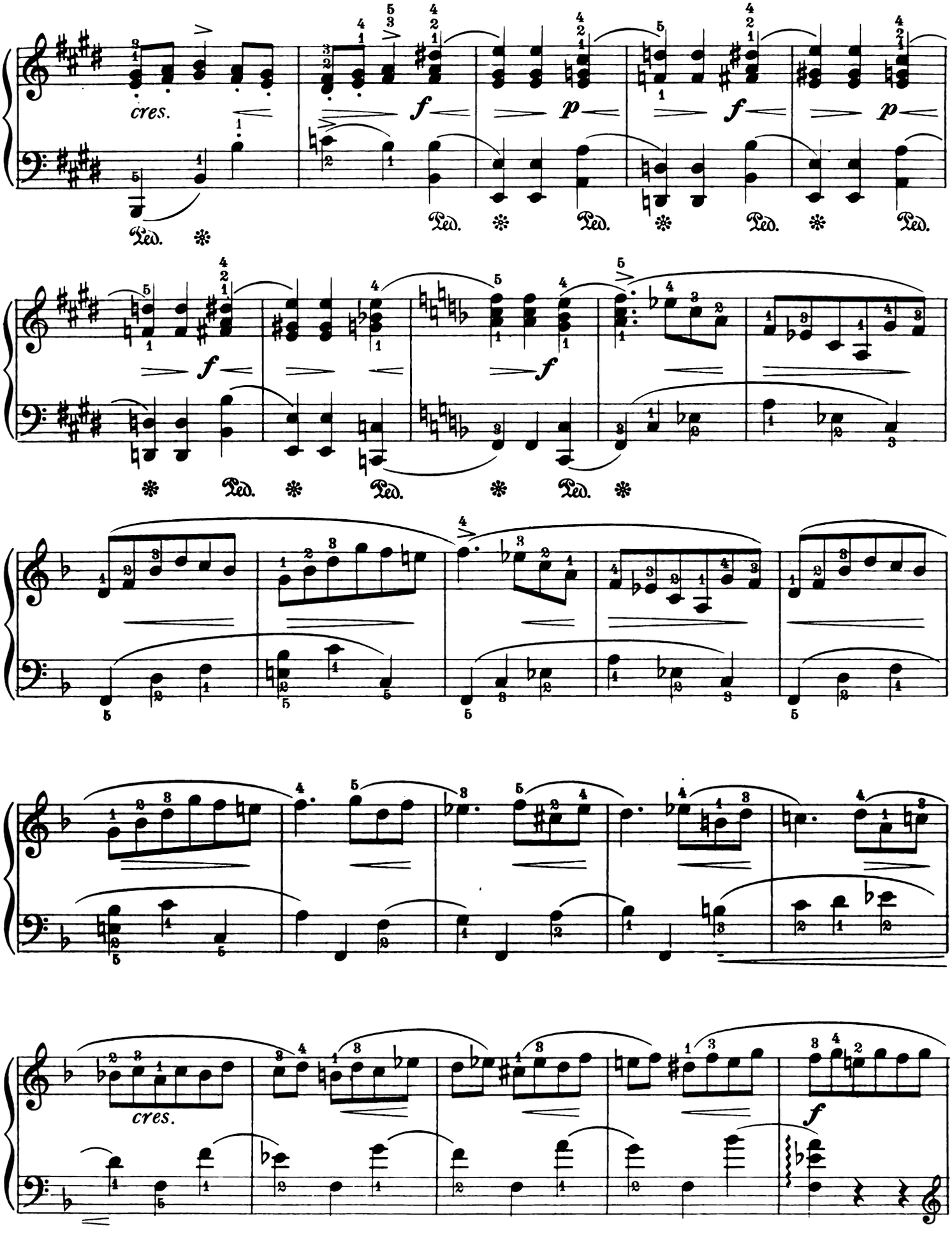
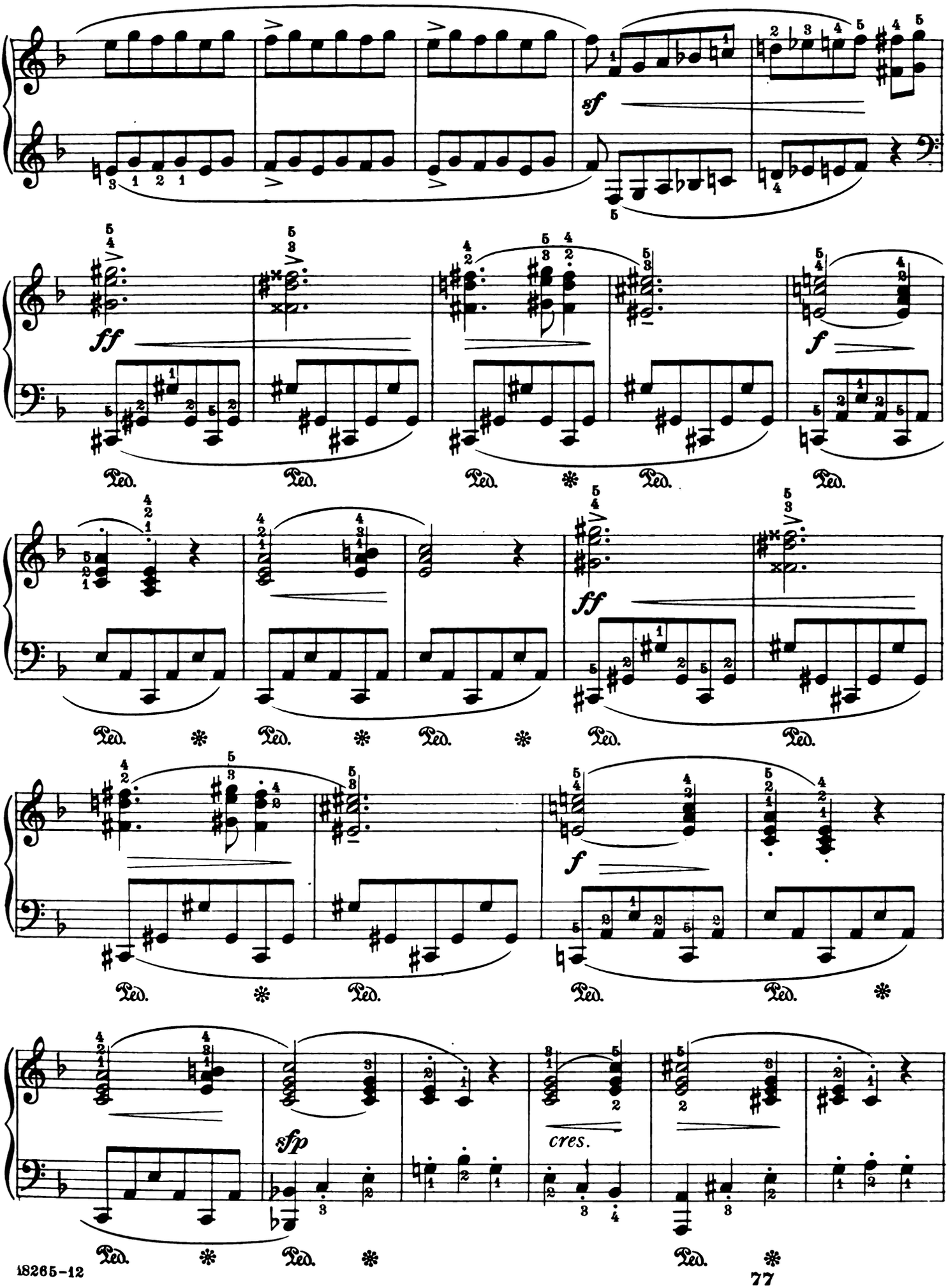

con grazia
p
Ped.
mf
p
mf
p

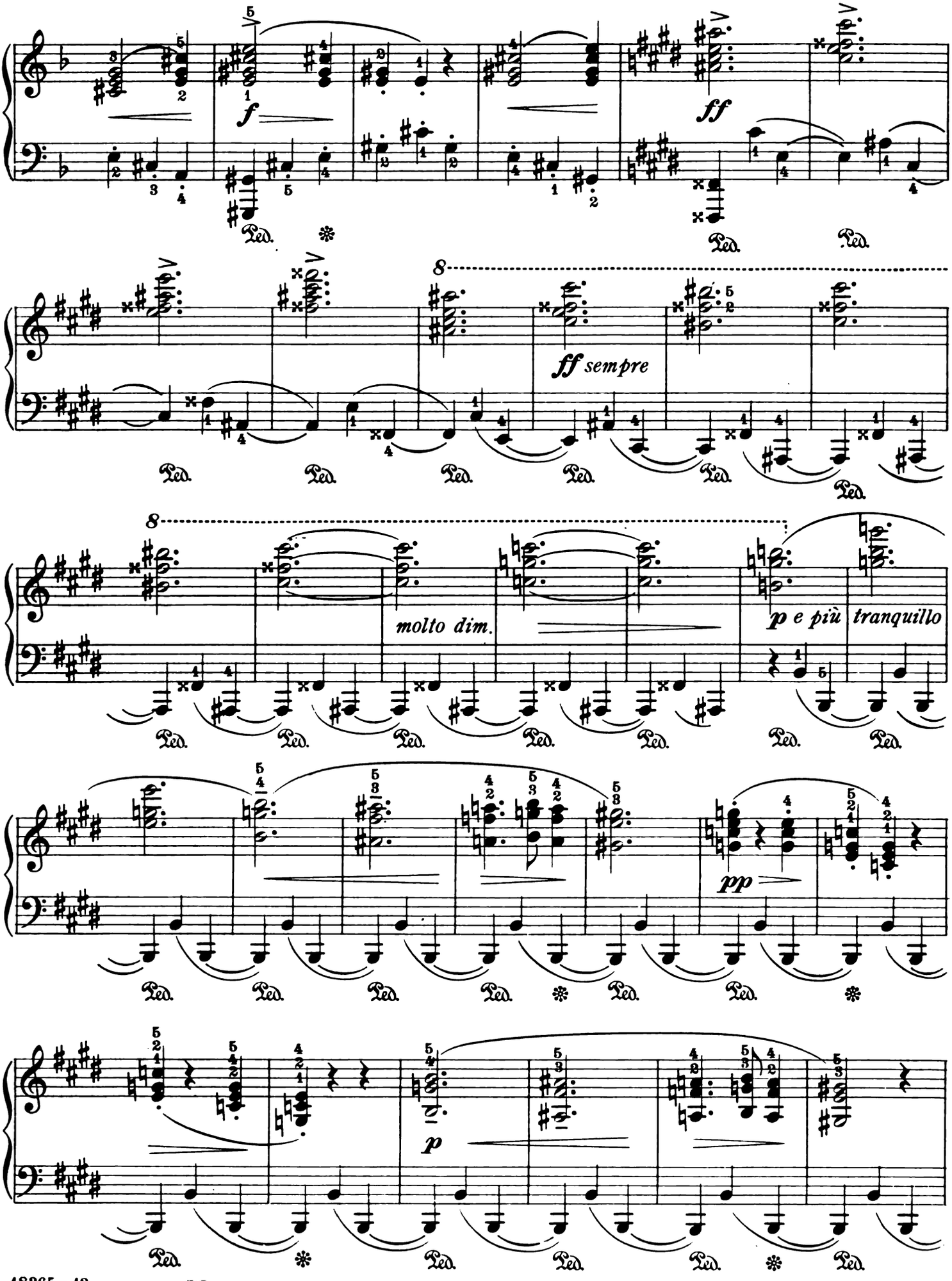

pp
cres.
Ped.
f
pp
f
pp
(quasi Echo)
Ped.
sempre pp
espressivo
(quasi Corni)
mf
Ped.

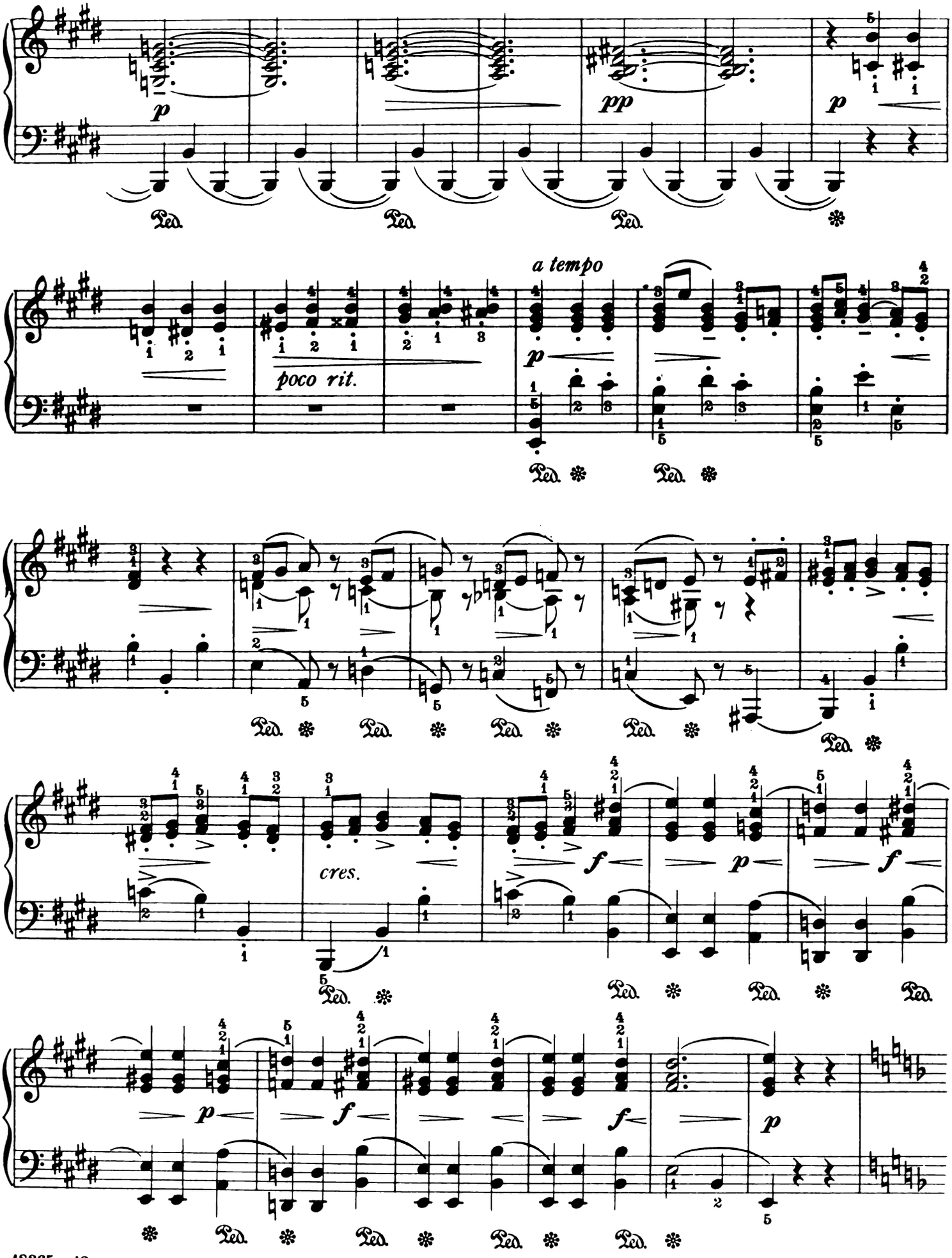

espressivo
pp
Ped.
mfp
p
cres.
sempre cres. e accel.

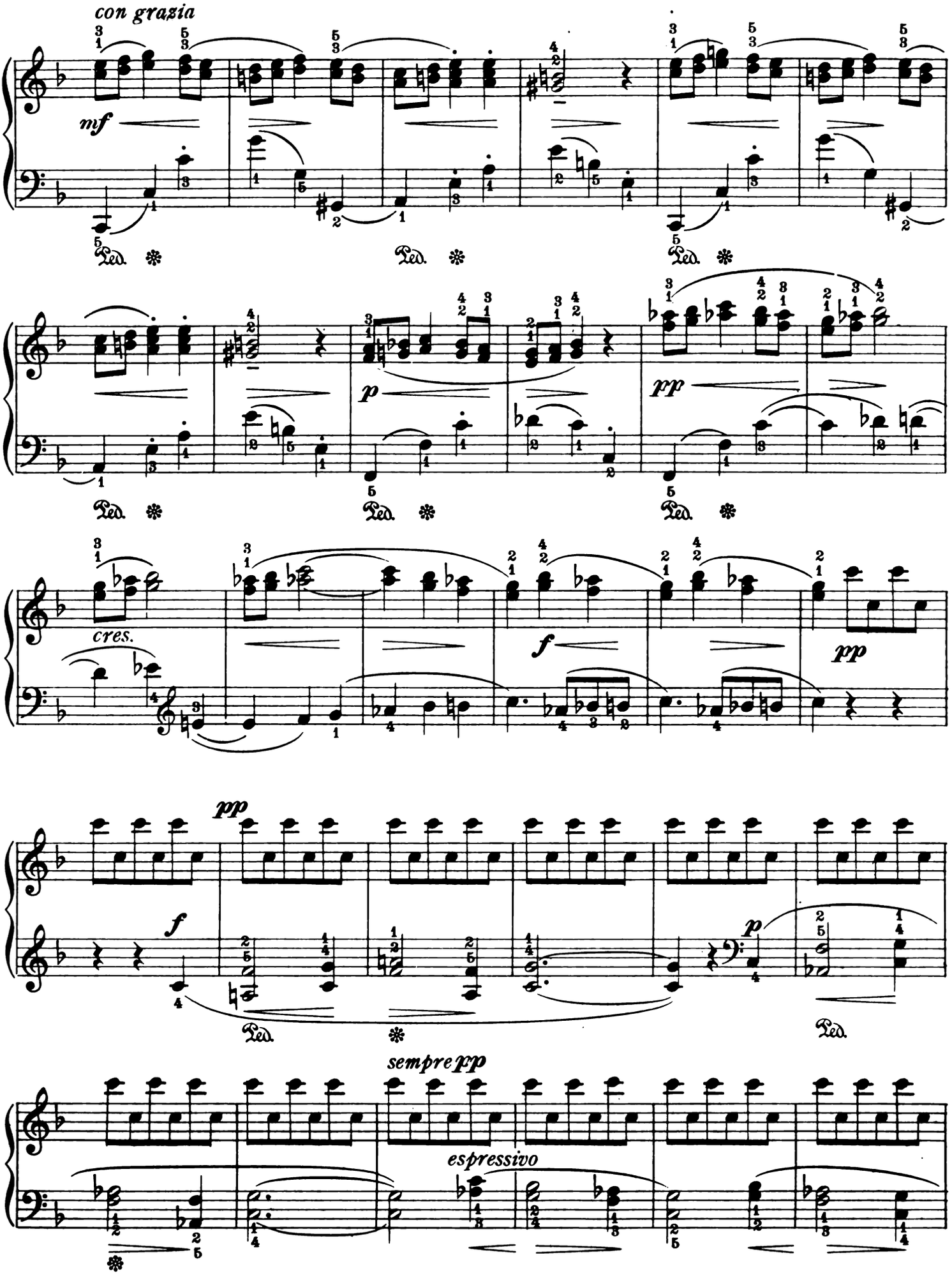

f
cres.
ff
f
dim. e rit.
Tempo Iº
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

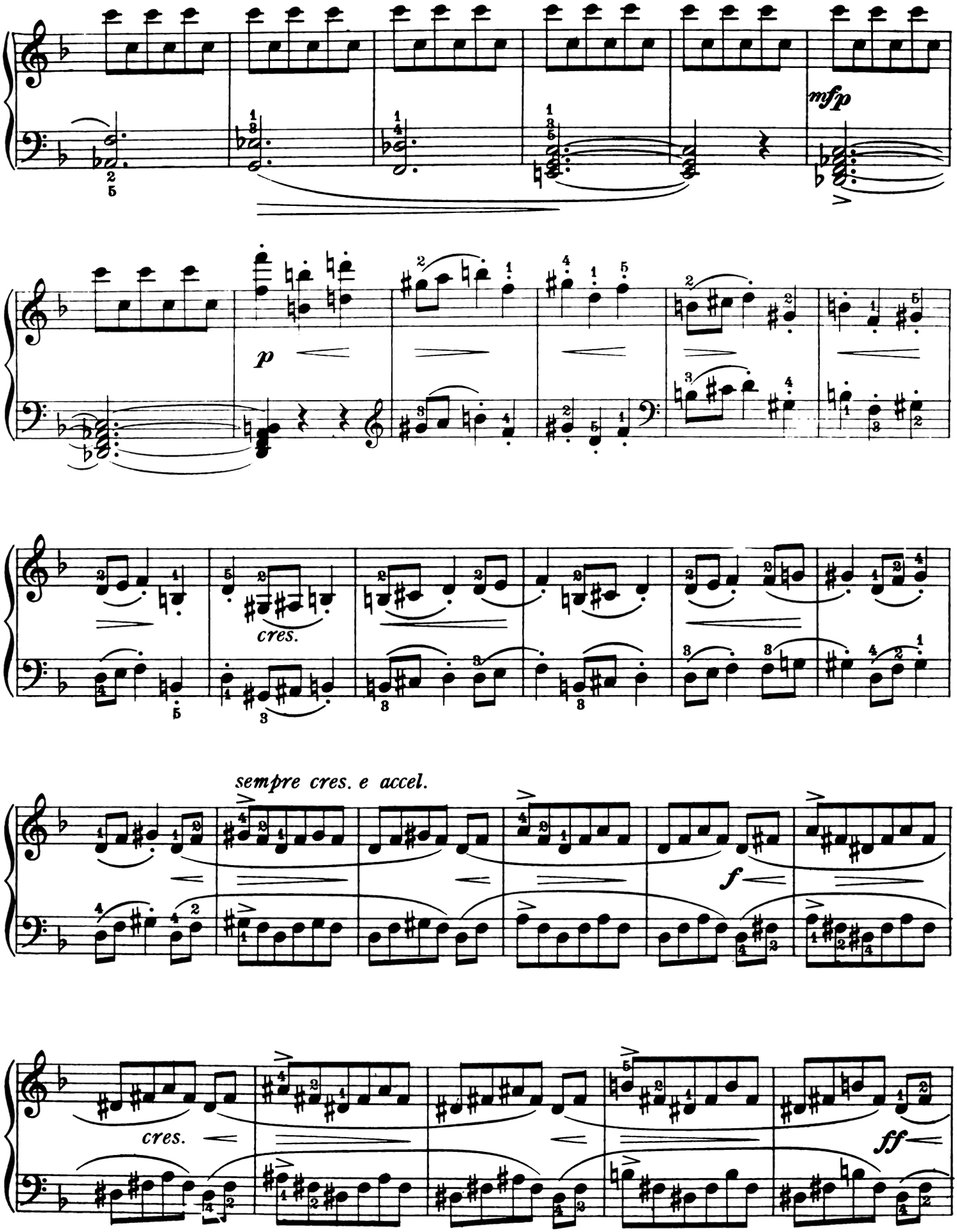

cres.
f
p
f
p
Ped.
Ped.
Ped.
Ped.
f
f
Ped.
Ped.
Ped.
cres.
f

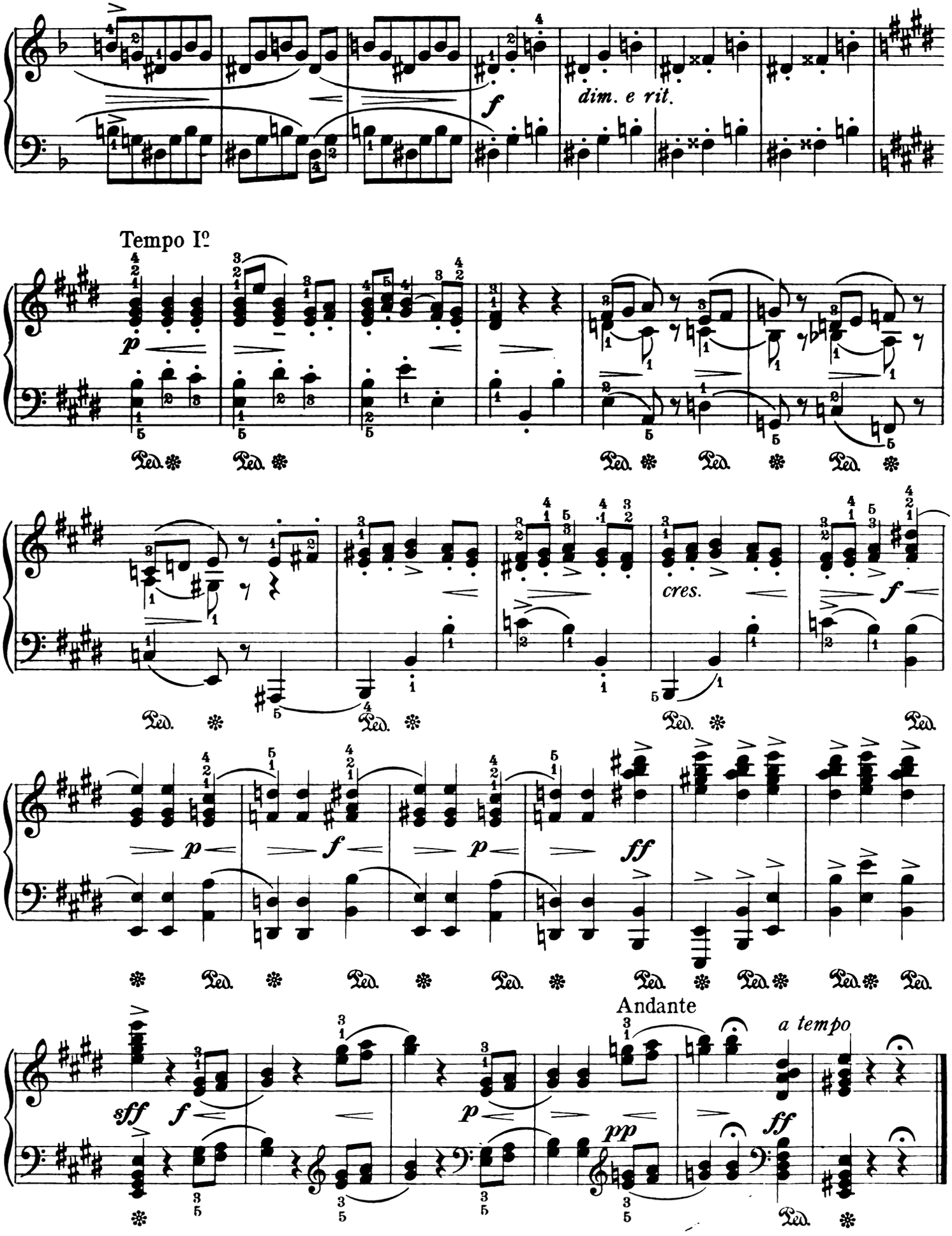

sf
ff
Ped.
f
ff
f
sfp
cres.


f
ff
ff sempre
molto dim.
p e più tranquillo
pp
p
Ped.


p
pp
p
a tempo
poco rit.
p
cres.
f
p
f
p
f
f
p


con grazia
mf
Ped.
p
pp
cres.
f
sempre pp
espressivo


mfp
p
cres.
sempre cres. e accel.
f
cres.
ff


dim. e rit.
Tempo Iº
cres.
Andante
a tempo

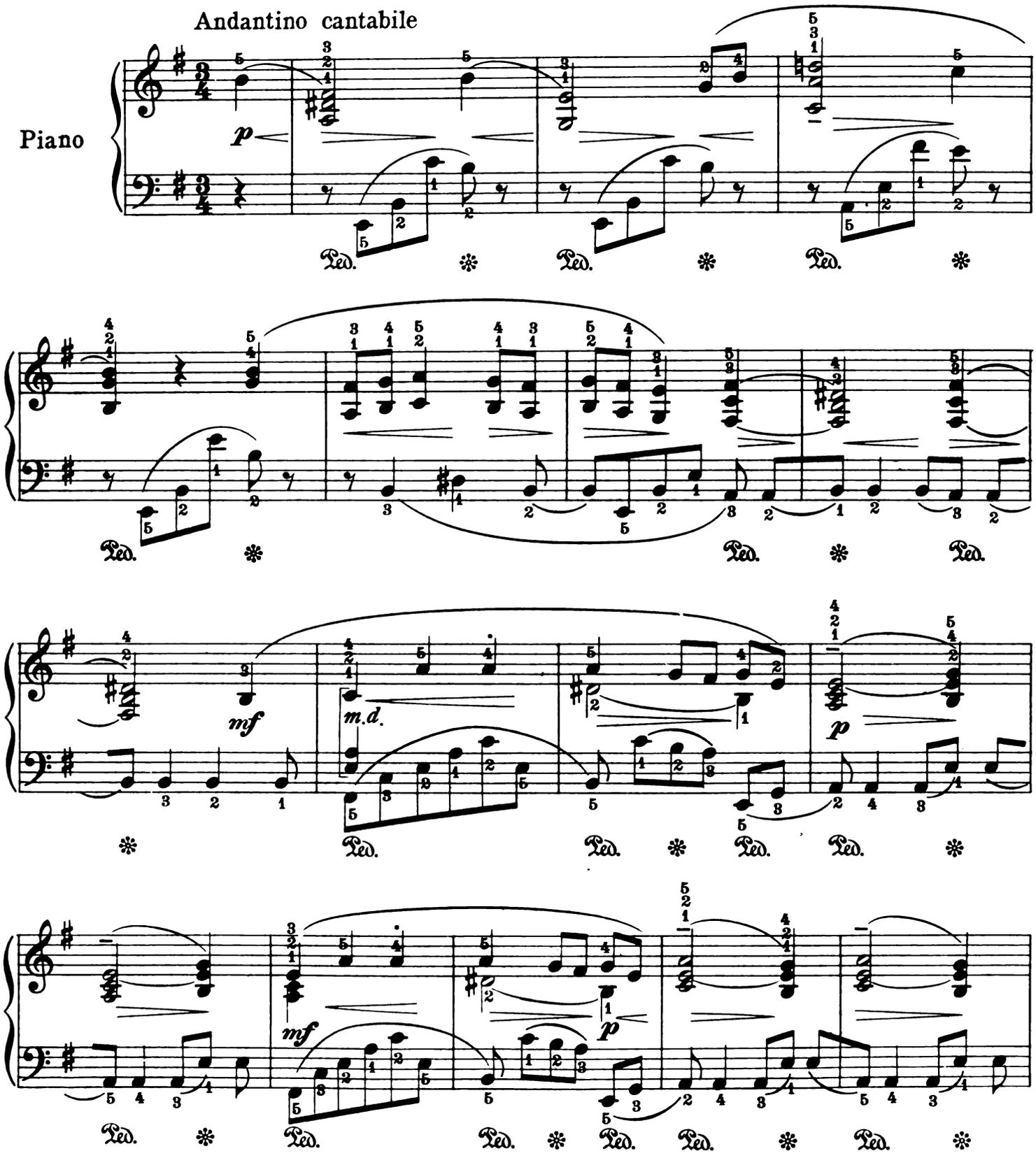
Dedicated to Edgar Smolian

Melody

in E minor

Edited by Andor Pintér

Sergei Bortkiewicz, Op. 7, No. 1



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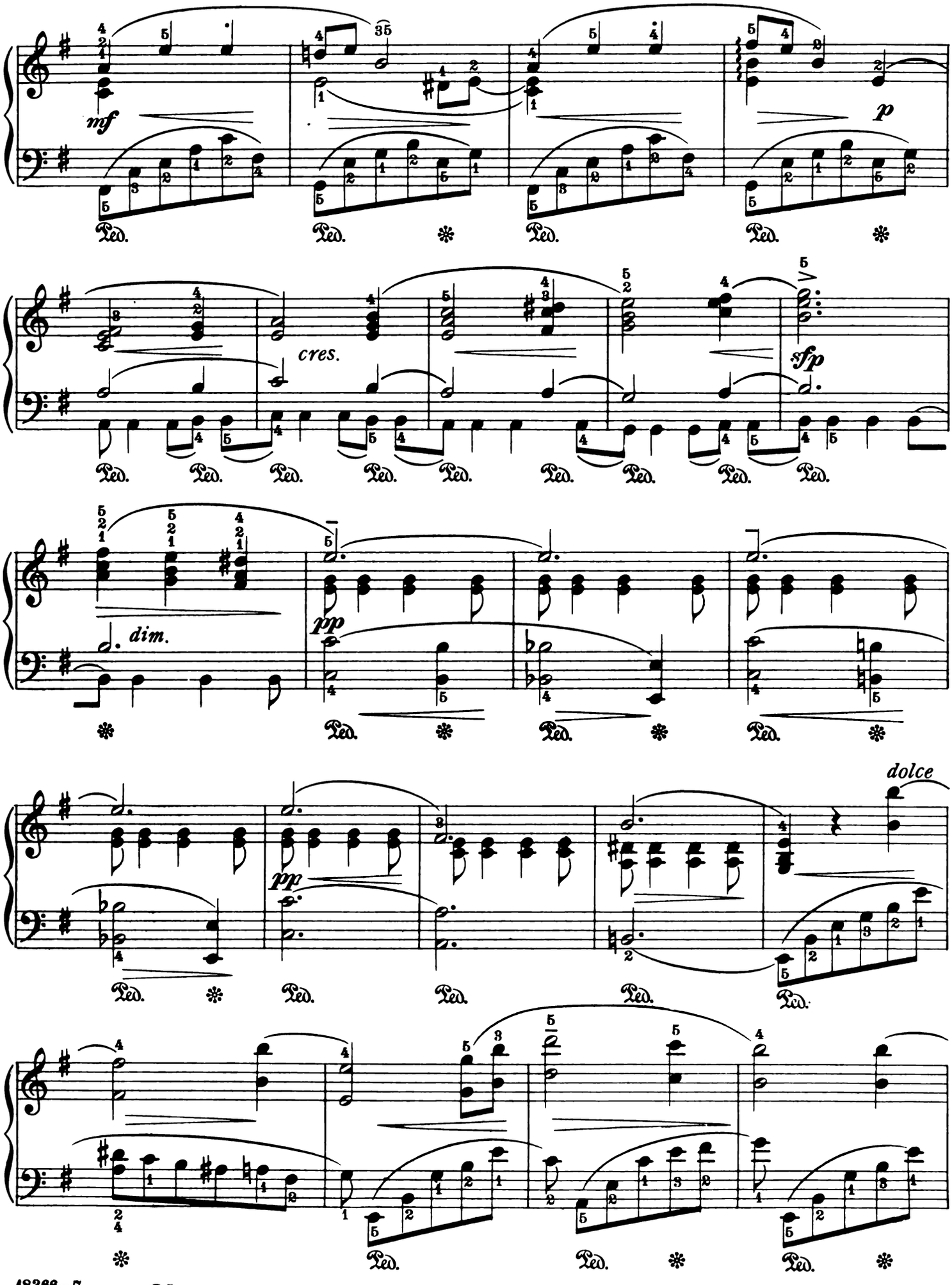
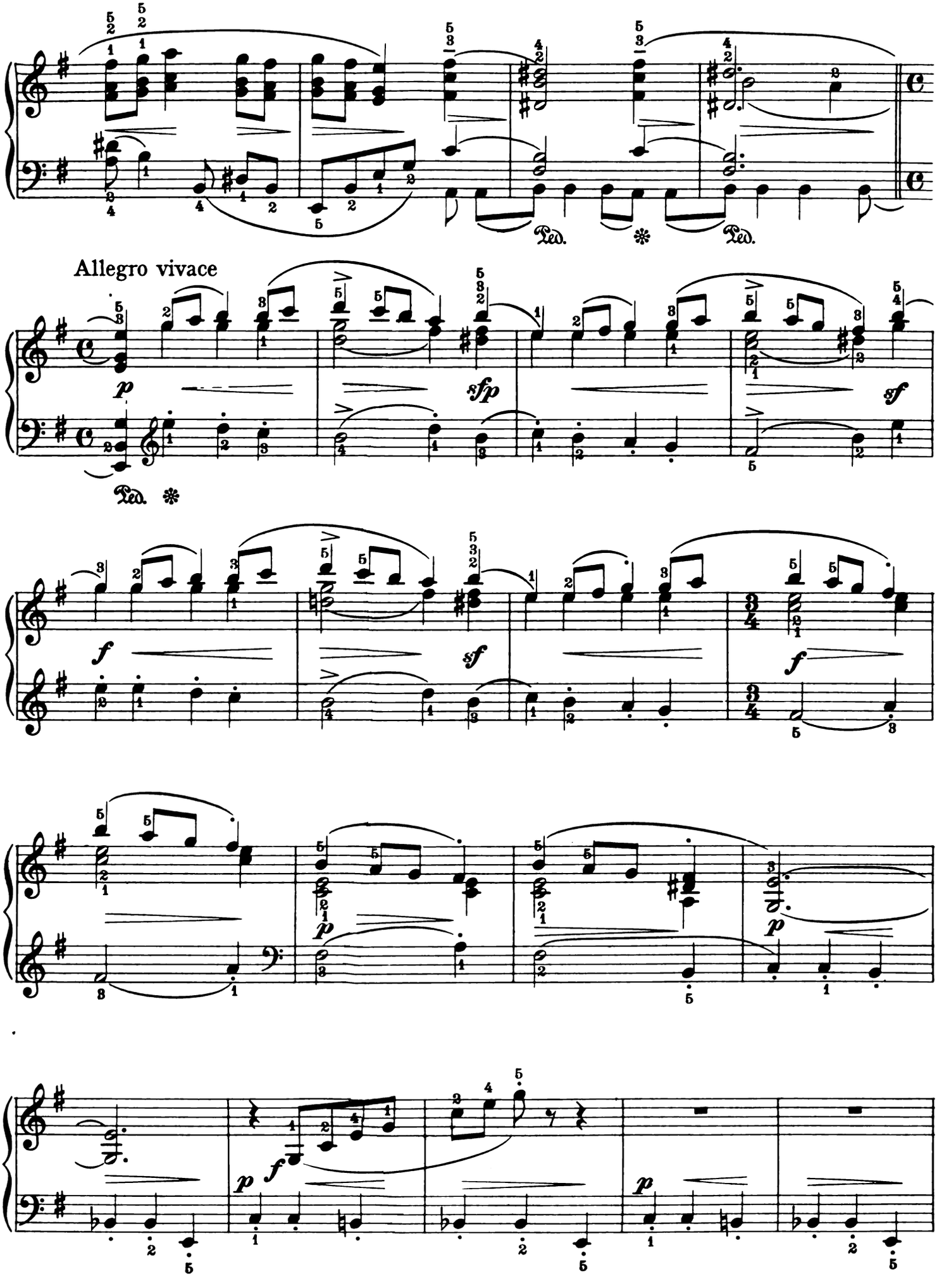
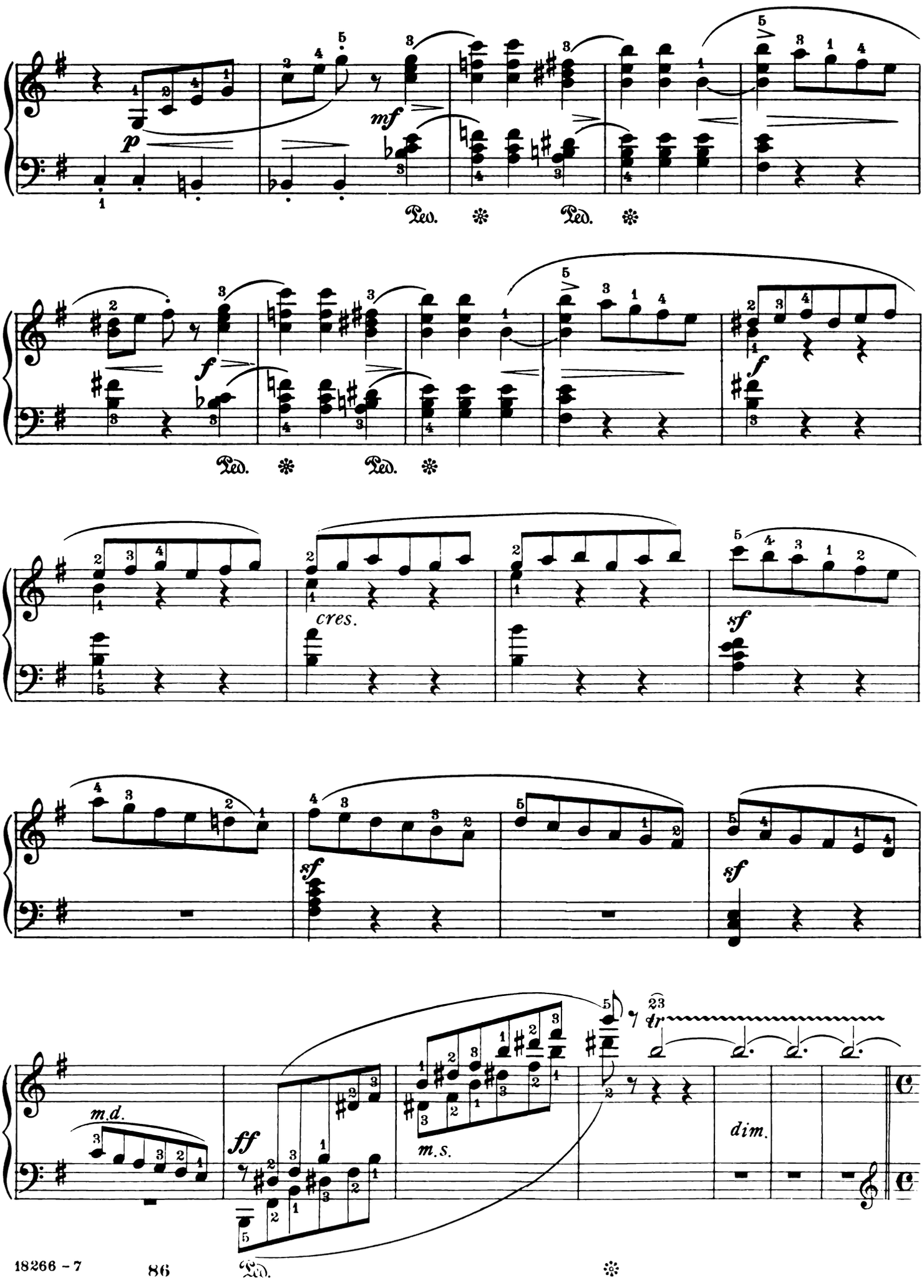
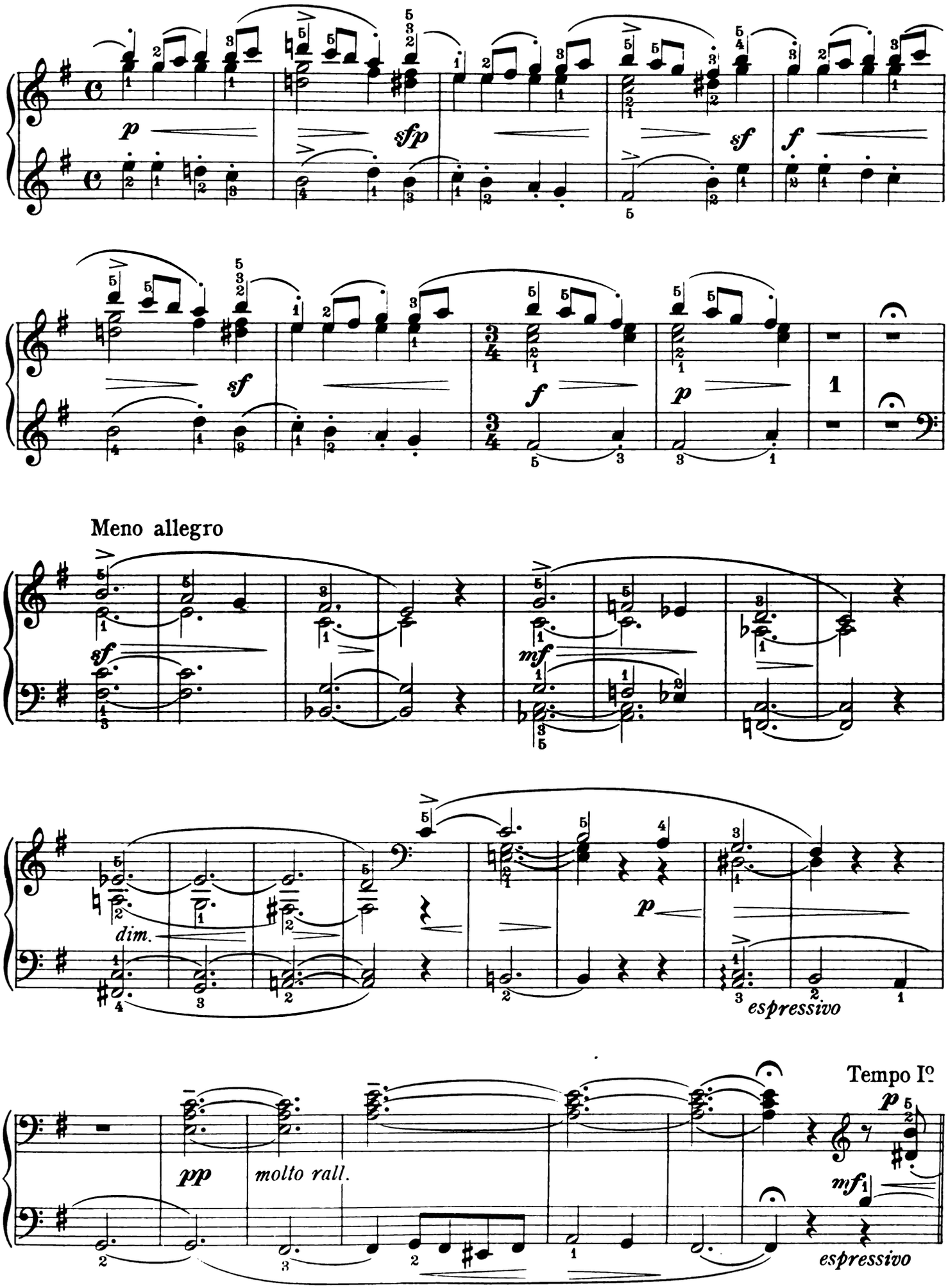
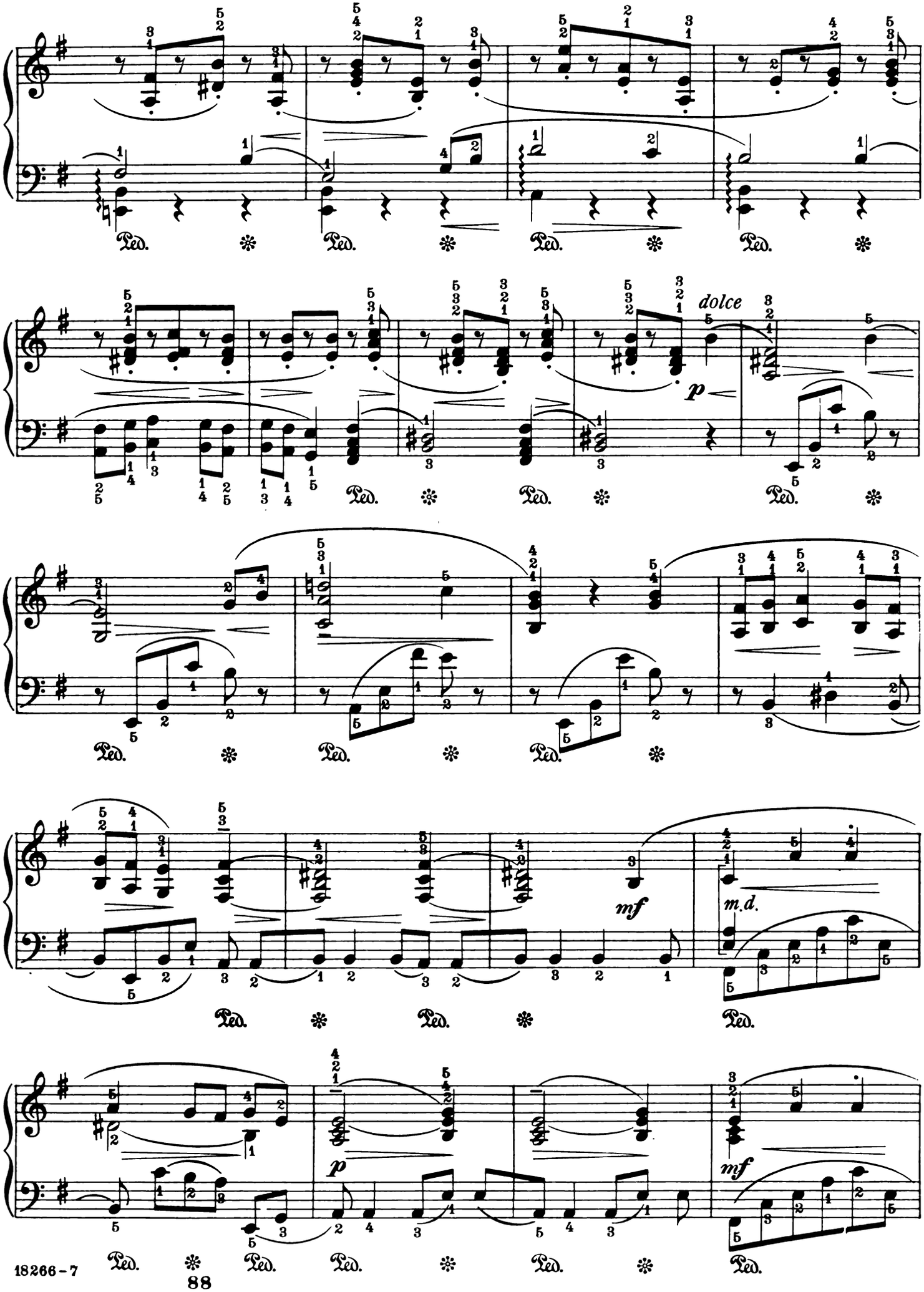
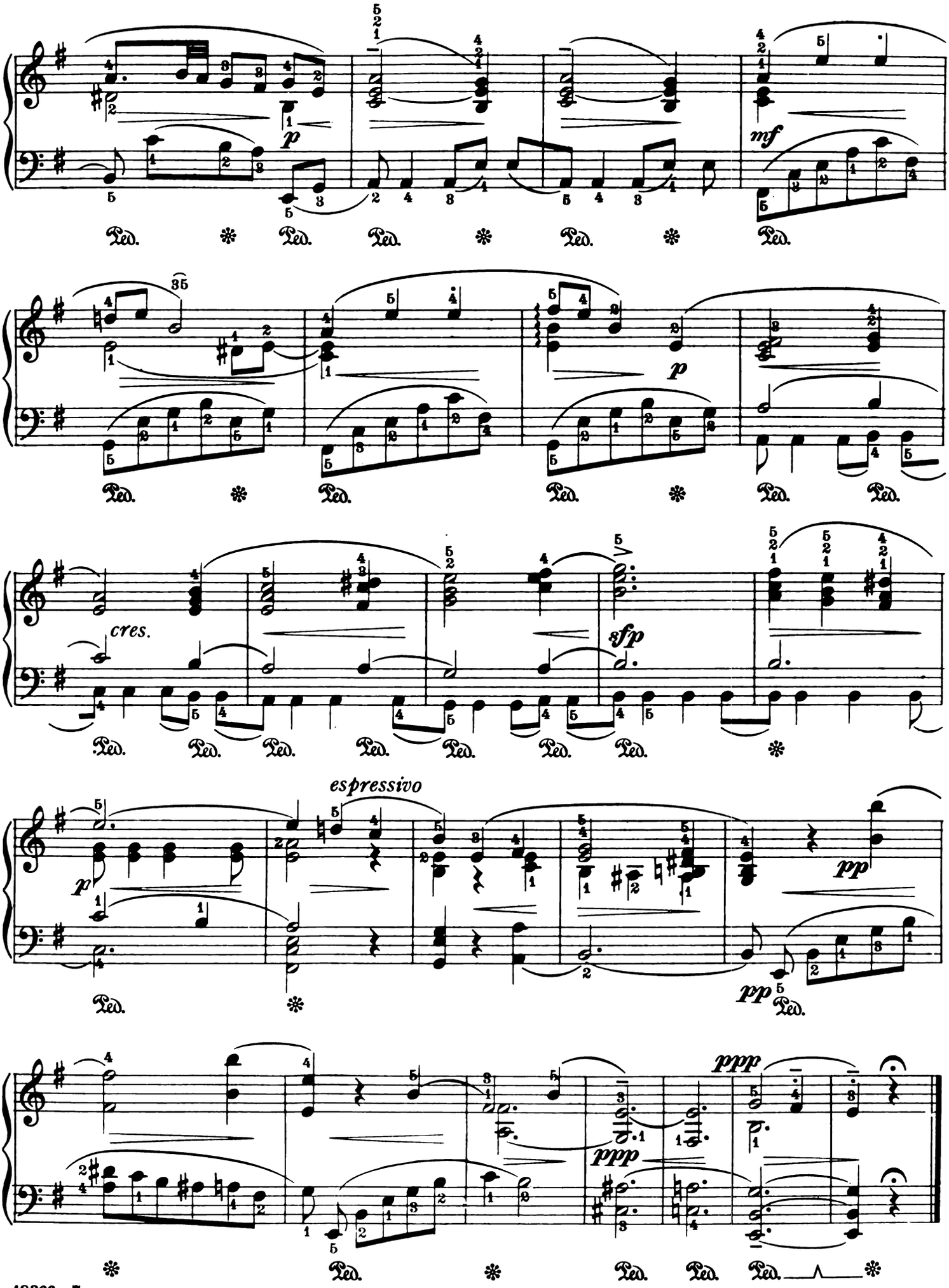

mf
p
cres.
sfp
dim.
pp
pp
dolce
Ped.


Allegro vivace
Ped.
Ped.
Ped.


p
mf
Ped.
Ped.
f
Ped.
Ped.
cres.
sf
sf
sf
m.d.
ff
m.s.
tr
dim.
Ped.


p
sfp
sf
f
sf
f
p
1
Meno allegro
sf
mf
dim.
p
espressivo
Tempo Iº
p
pp
molto rall.
mf
espressivo


dolce
p
mf
m.d.
p
mf


p
mf
p
cres.
sfp
espressivo
p
pp
pp
ppp
ppp
Ped.

Dedicated to Mme Sophie Bortkiewicz

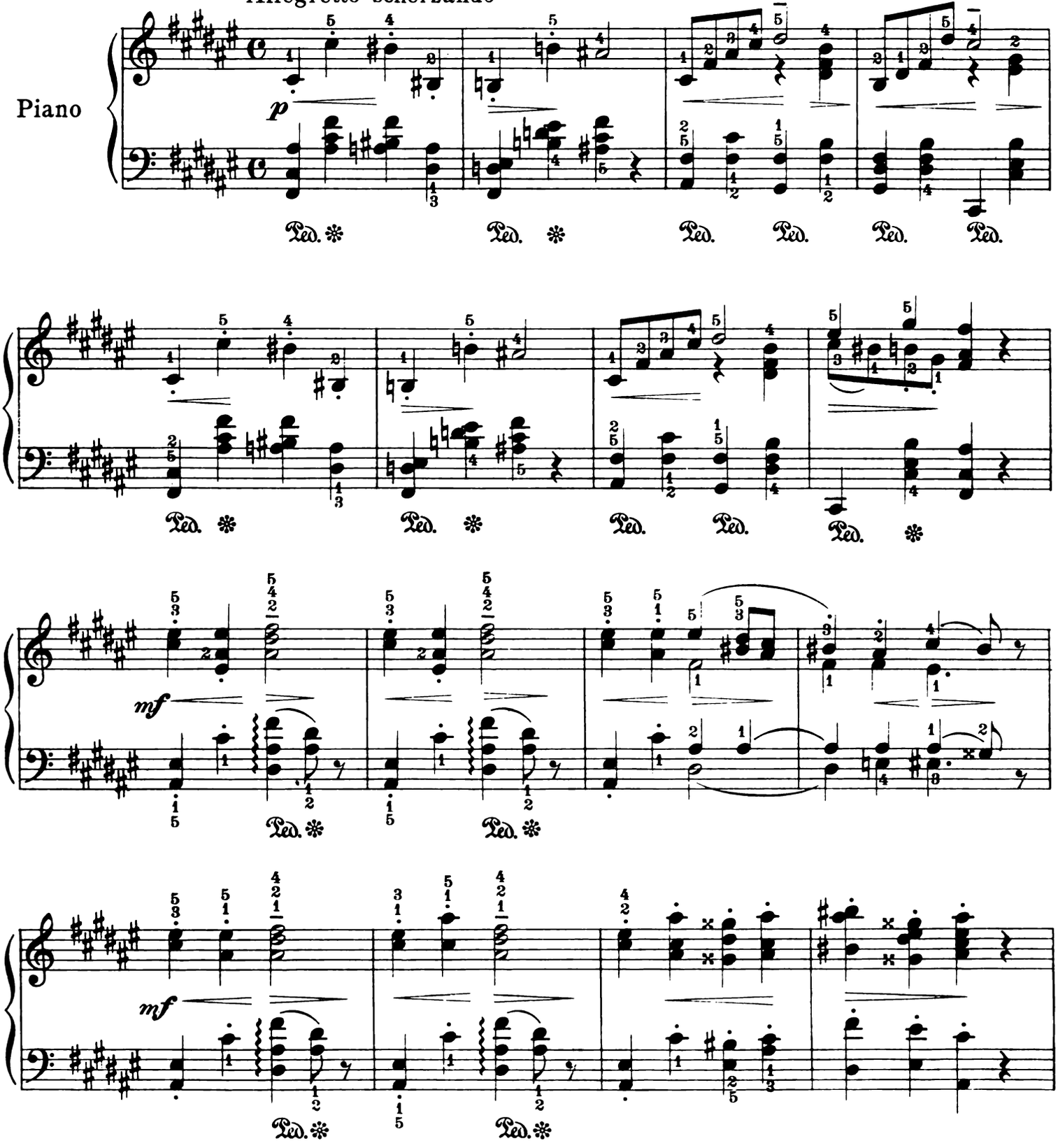
Cavotte-Caprice

Edited by Andor Pintér

Sergei Bortkiewicz, Op. 3 No 3

Allegretto scherzando

Piano



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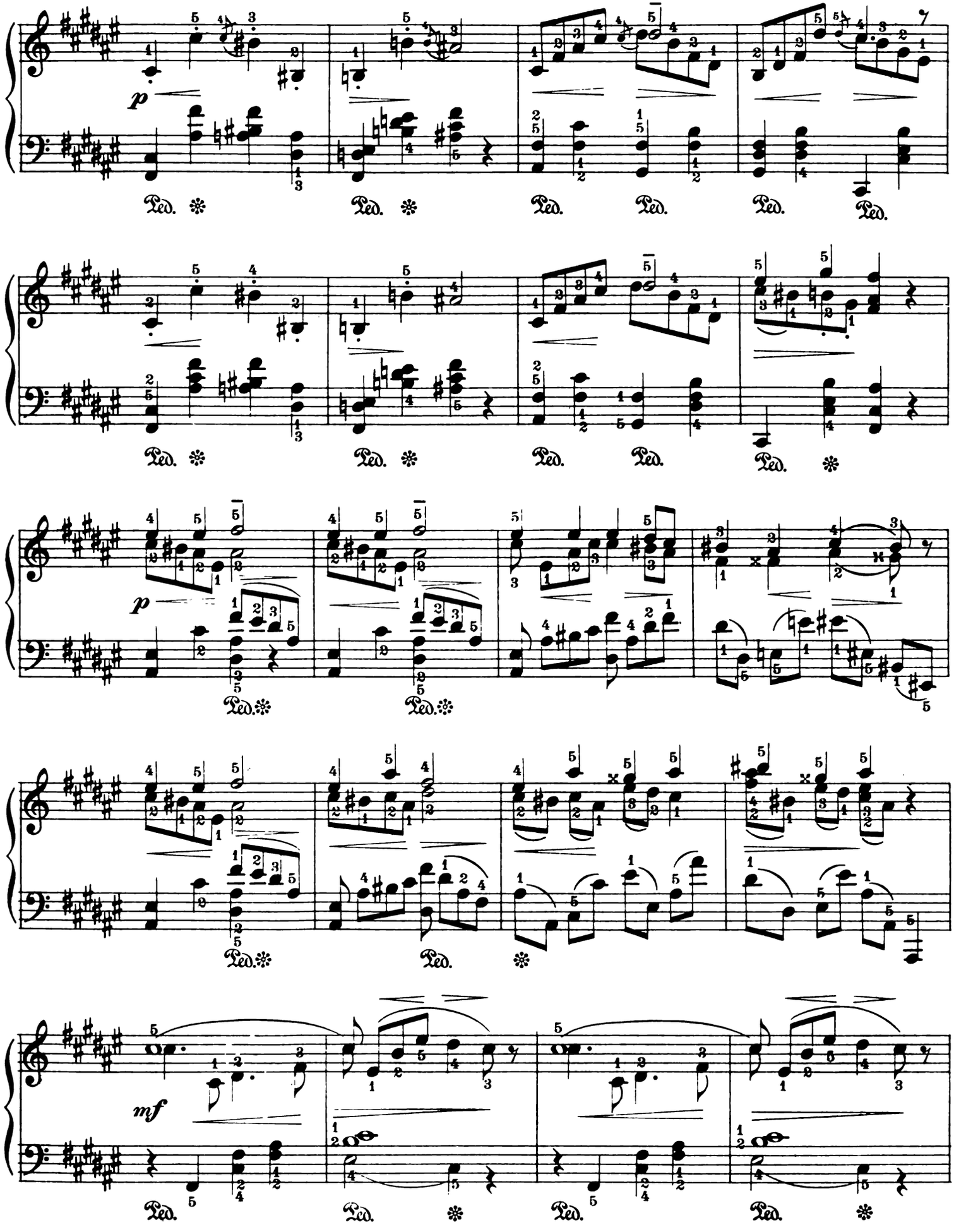
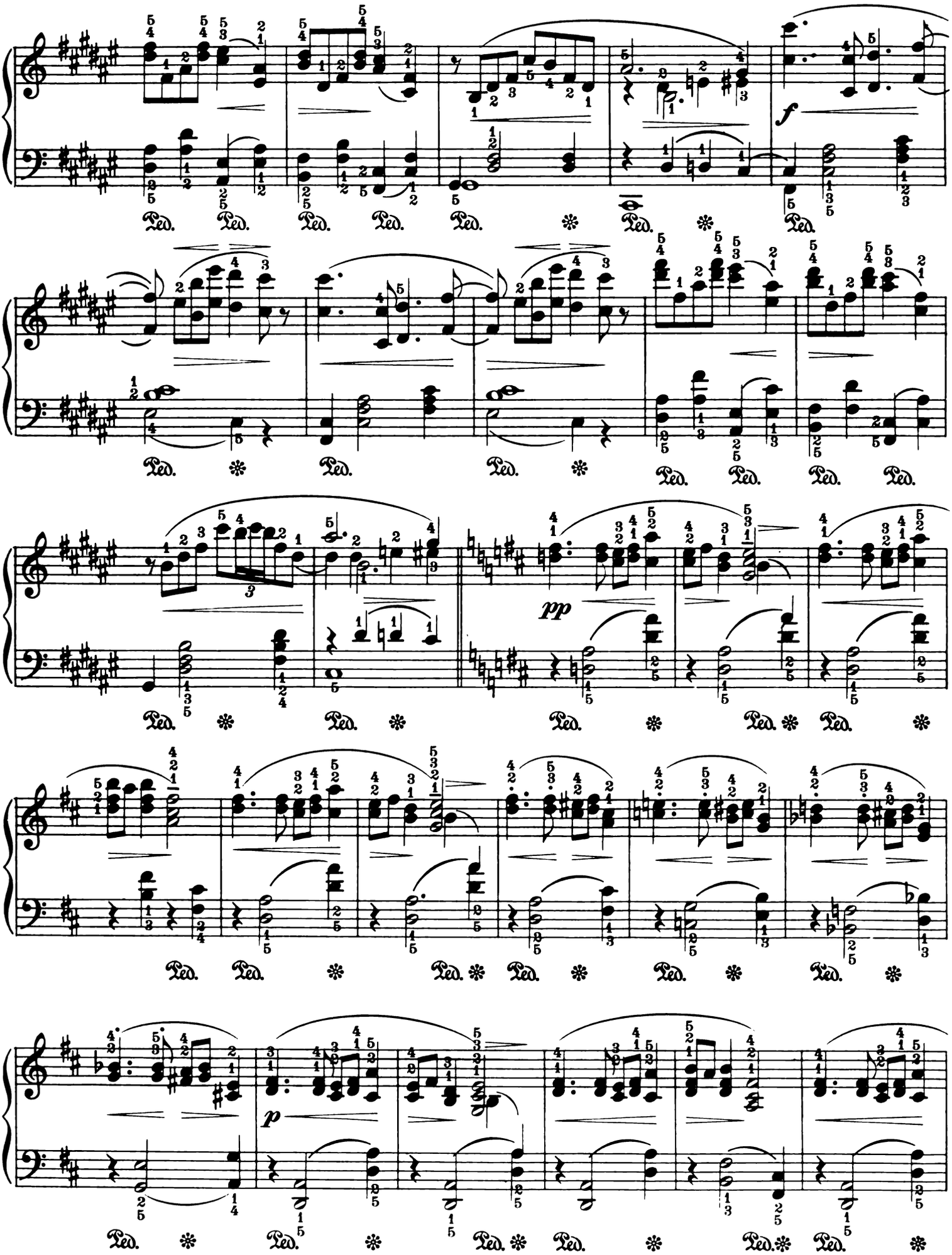
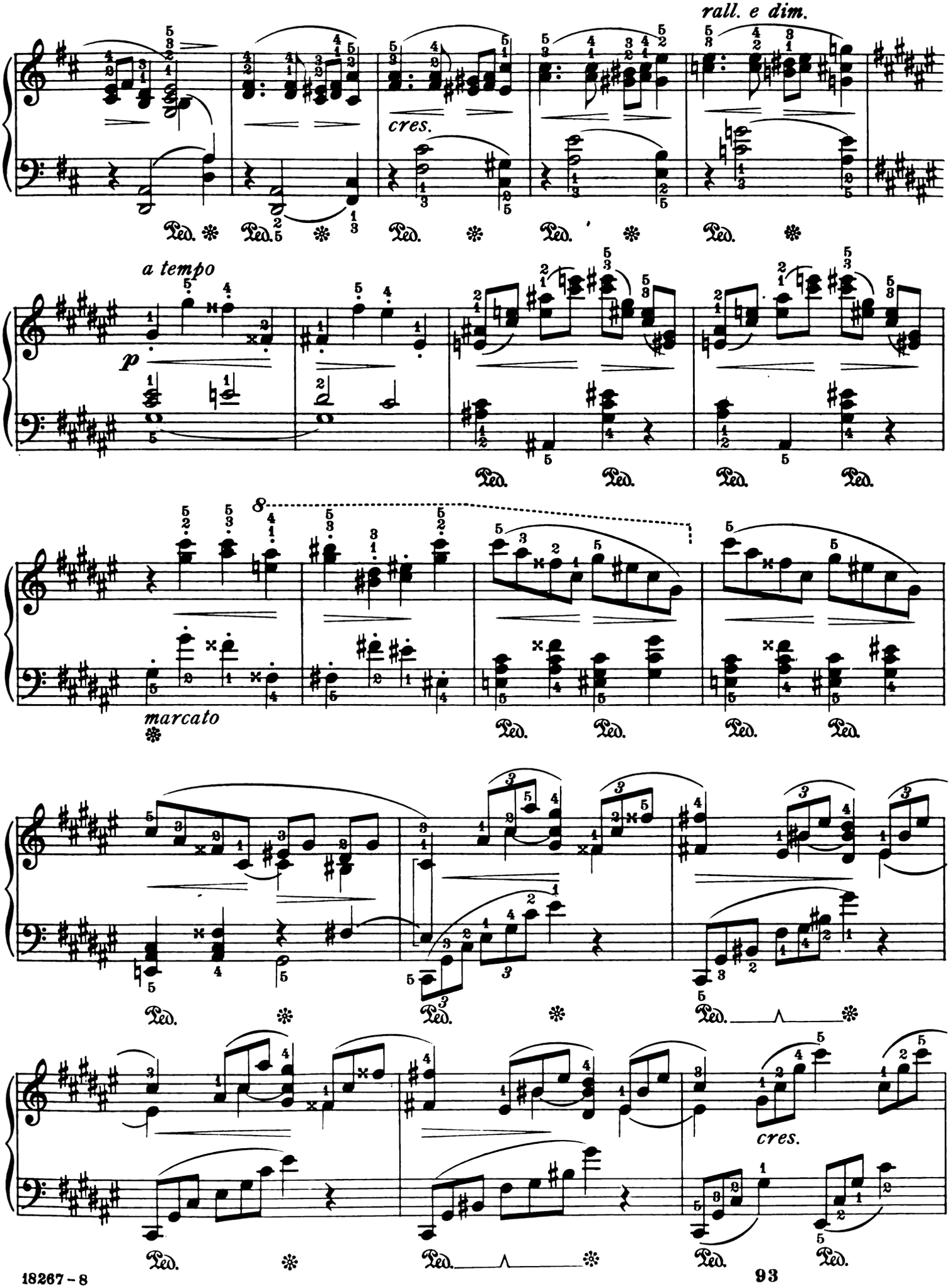
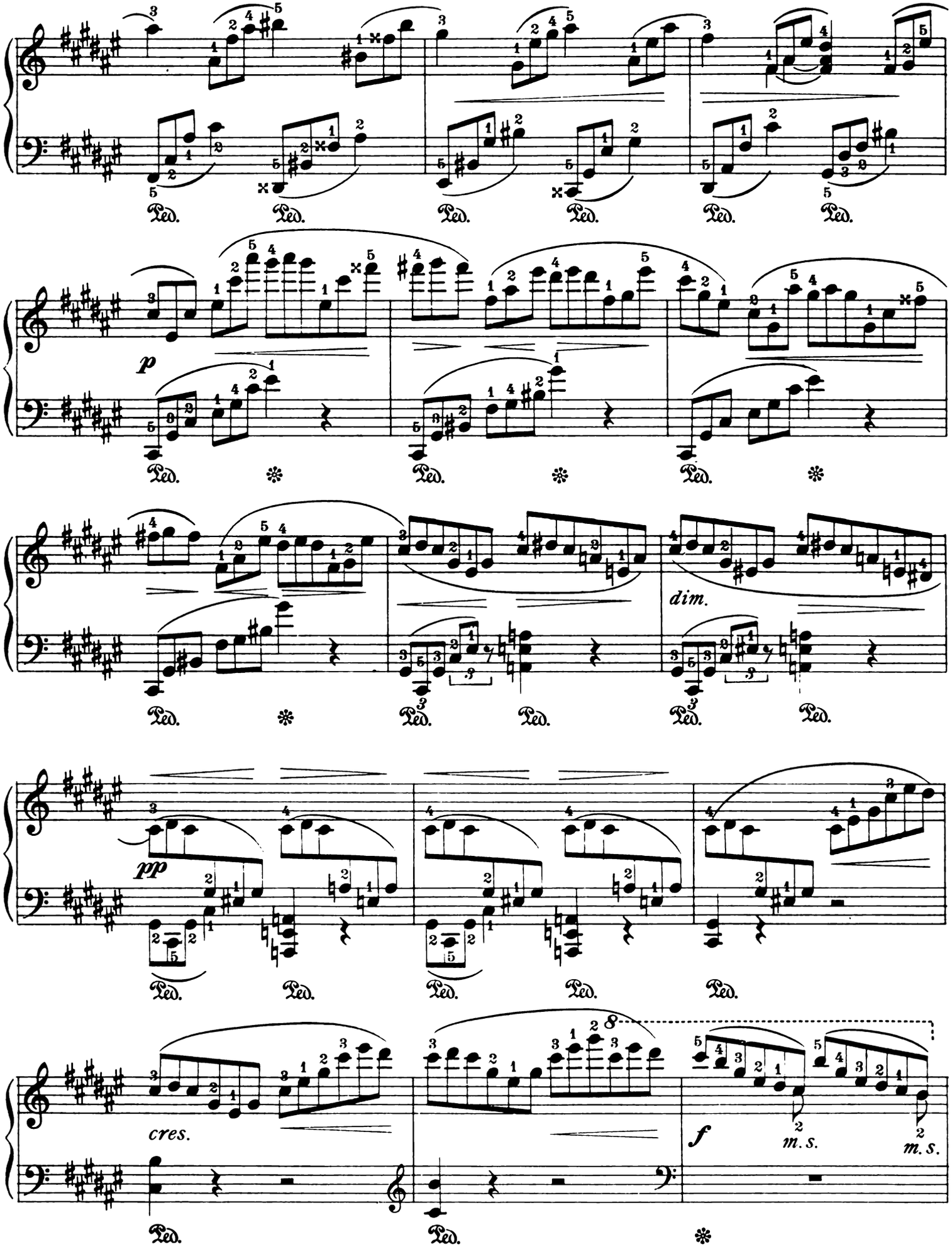
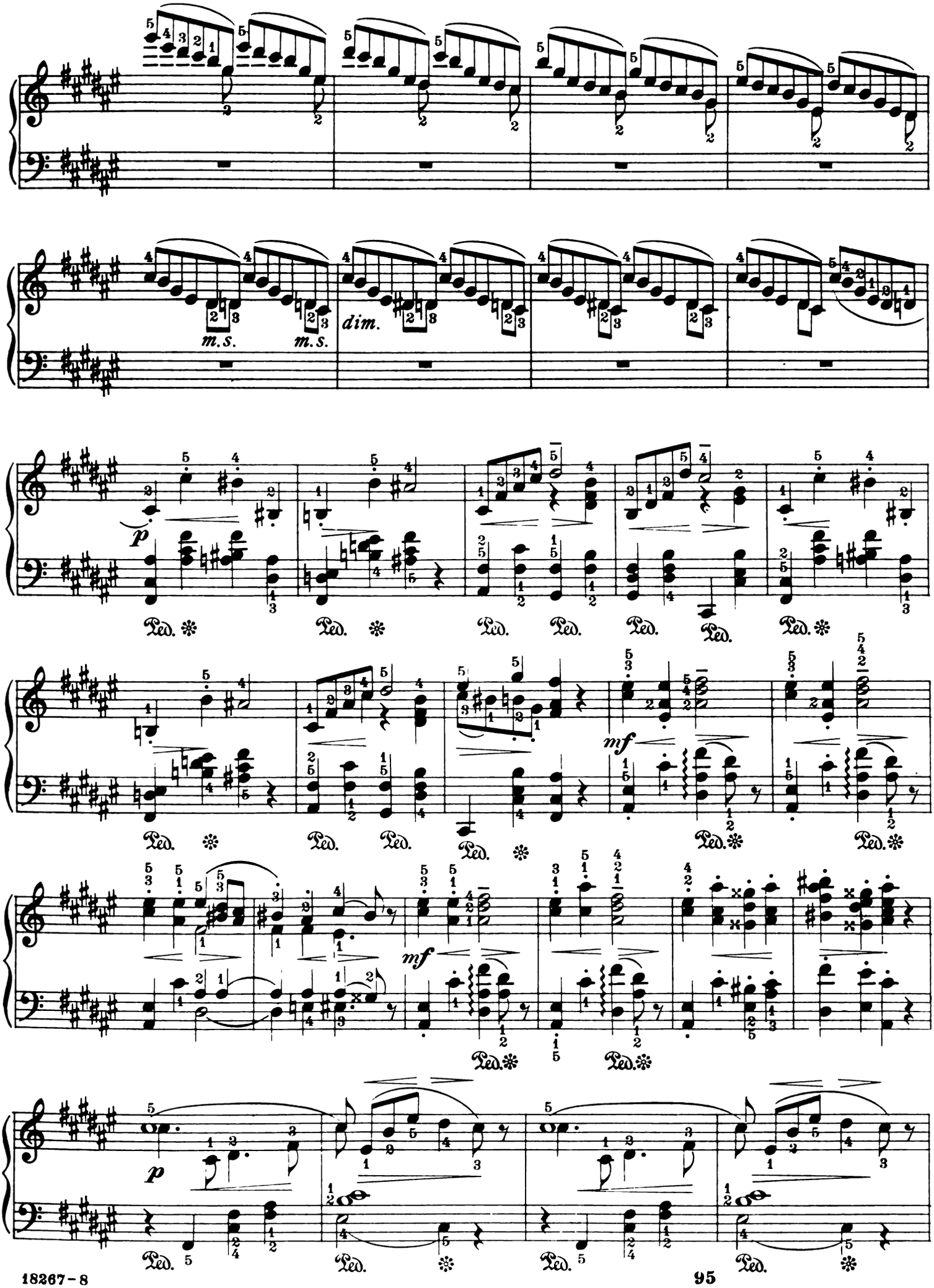
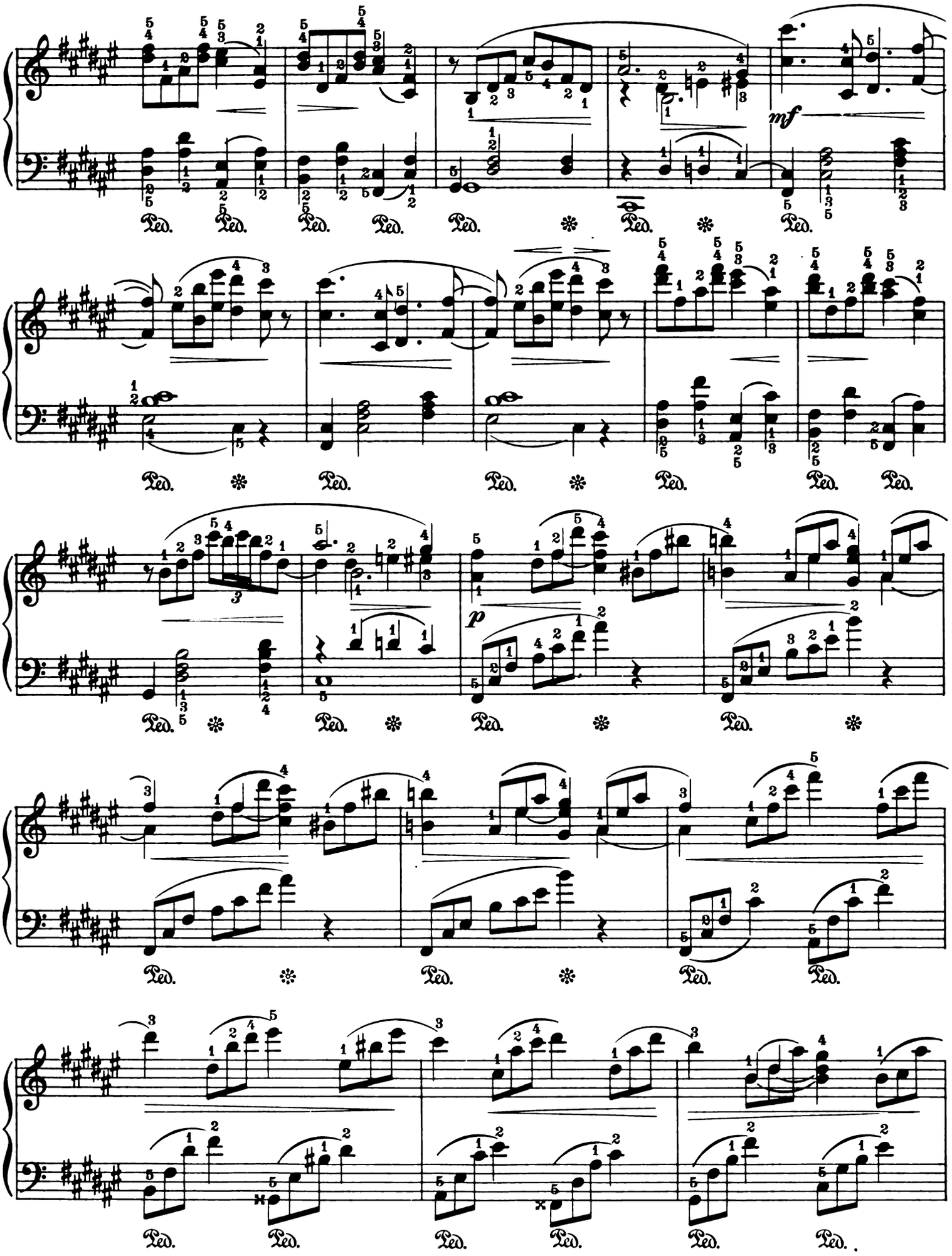

p
Ped.
p
Ped.
mf
Ped.

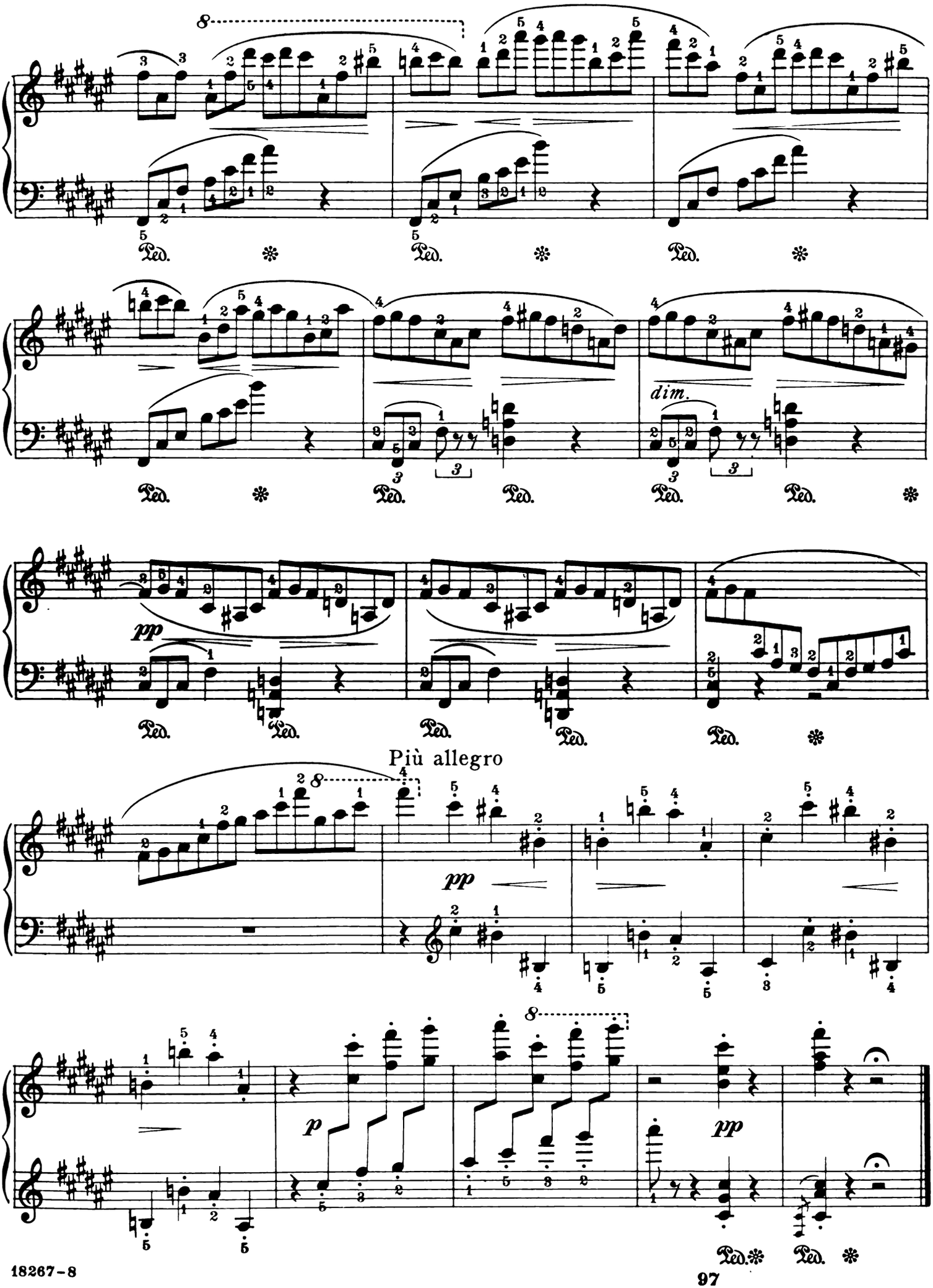

f
pp
p


rall. e dim.
cres.
a tempo
p
8
marcato
cres.


Ped.
p
dim.
pp
cres.
f
m. s.
m. s.


m.s.
m.s.
dim.
p
Ped.
mf
mf
p
Ped.


mf
p

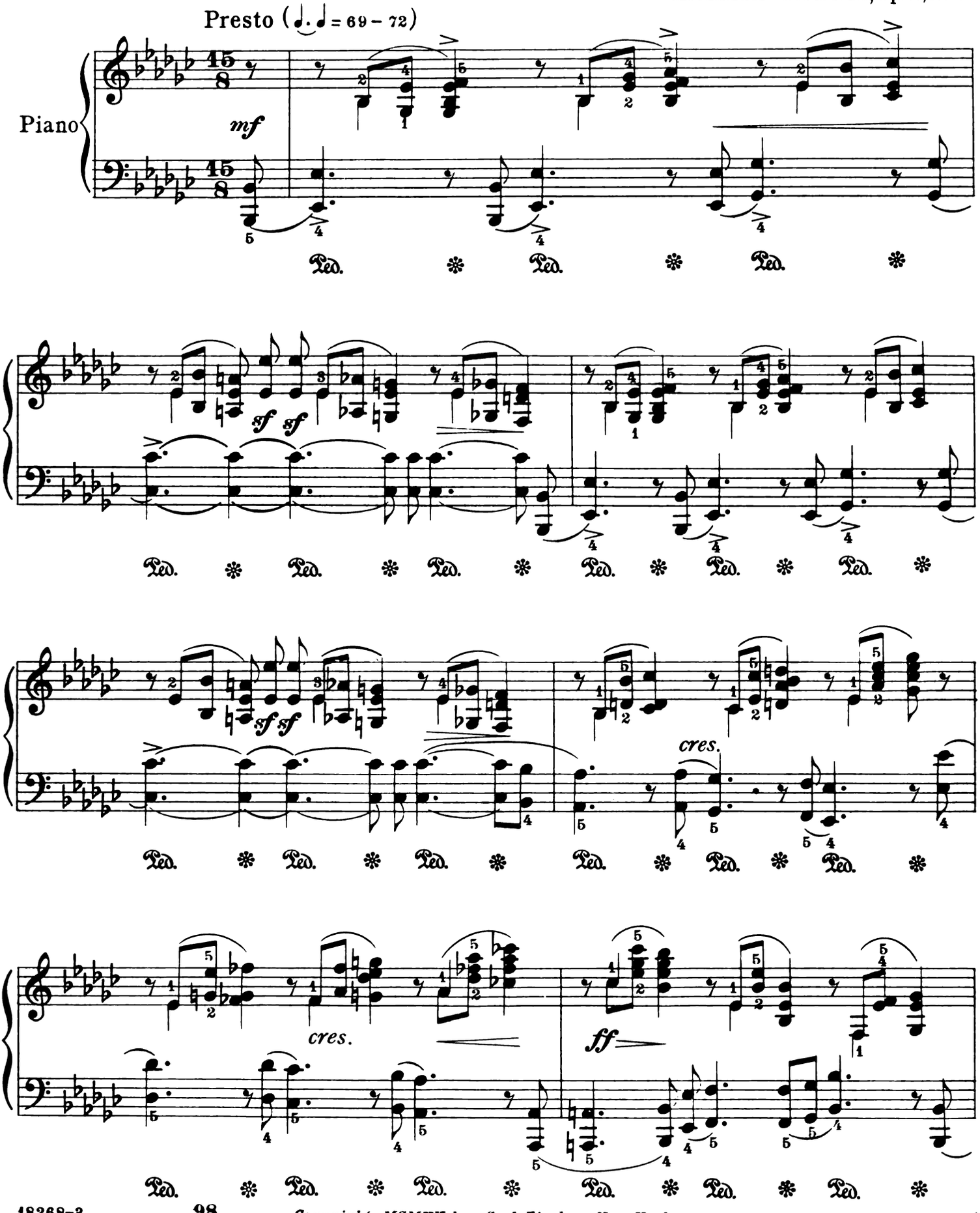

Più allegro

Prelude

in E flat minor

Edited by Andor Pintér

Alexander Scriàbine, Op. 11, No. 14



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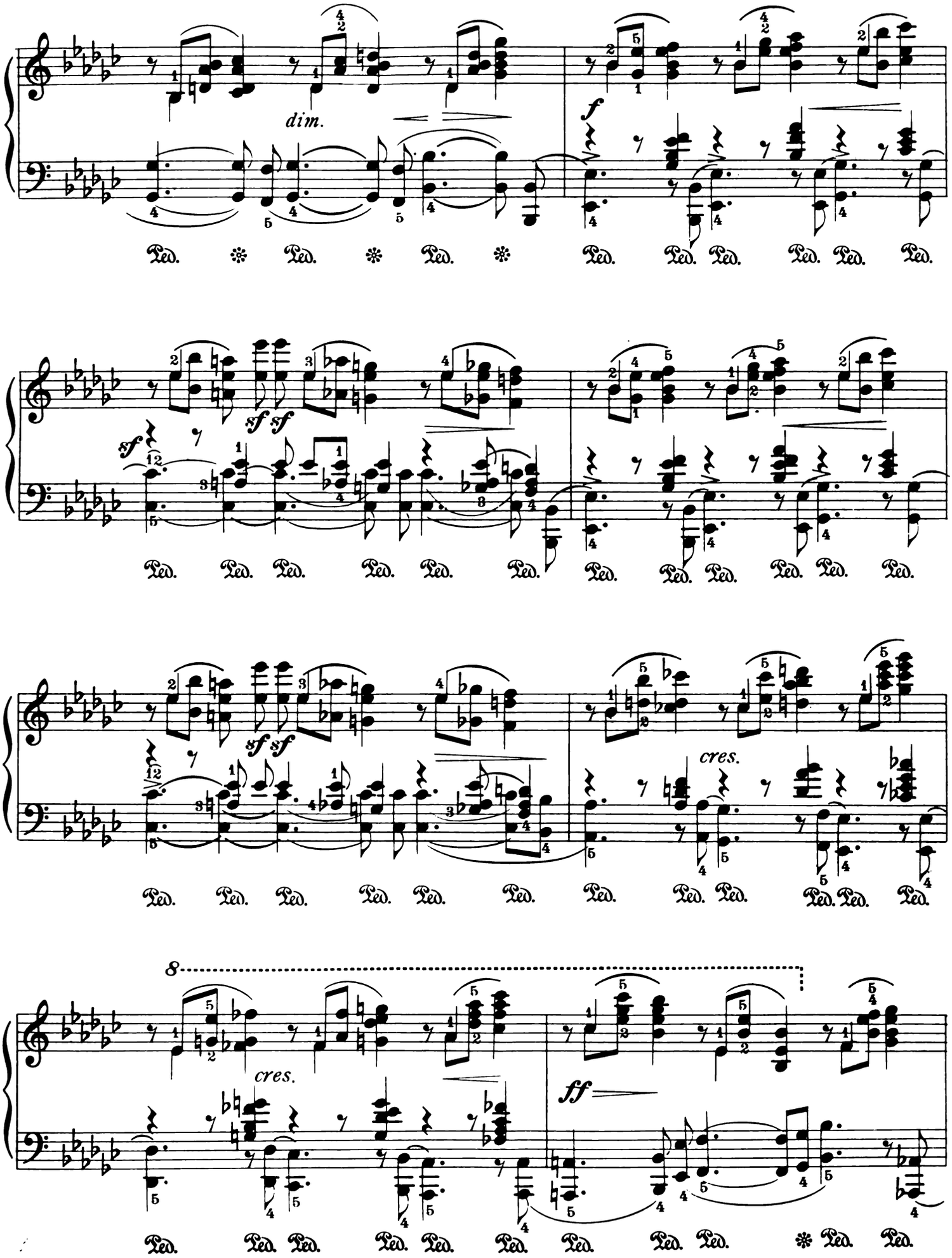
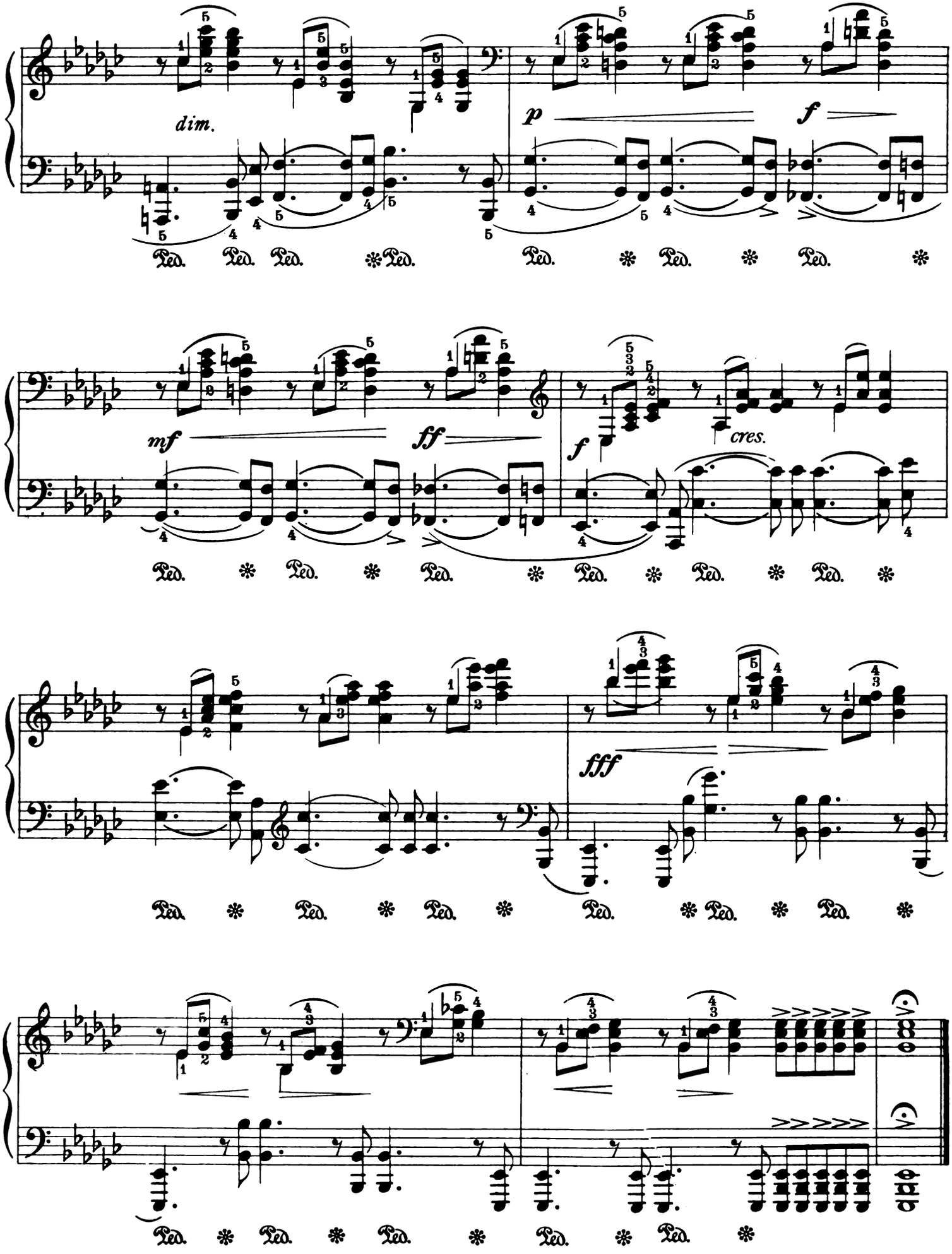

dim.
f
sf sf
sf
cres.
8
cres.
ff

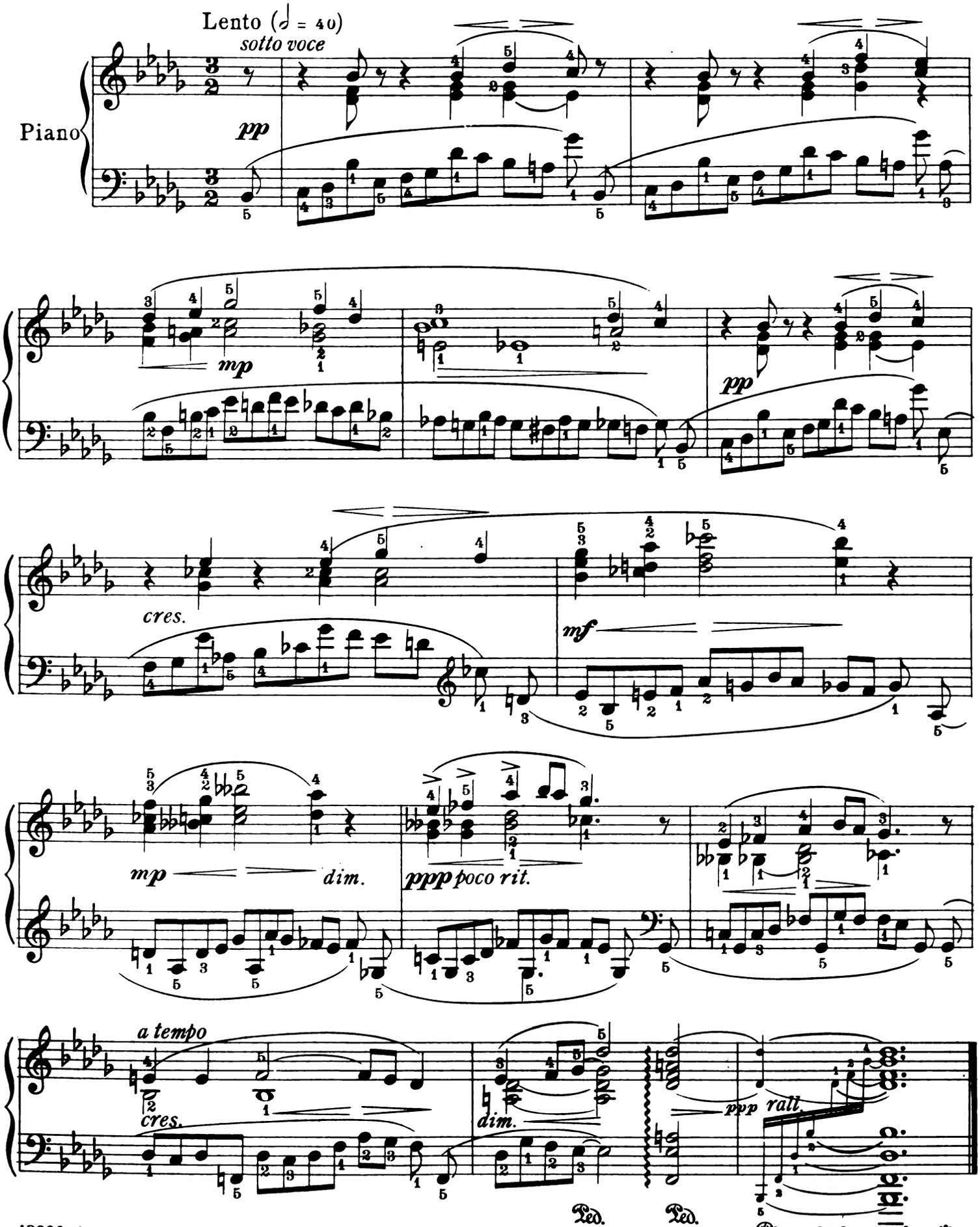

dim.
p
f
mf
ff
f
cres.
fff
Ped.

Prelude

in B flat minor

Edited by Andor Pintér

Alexander Scriàbine, Op.17, No 4



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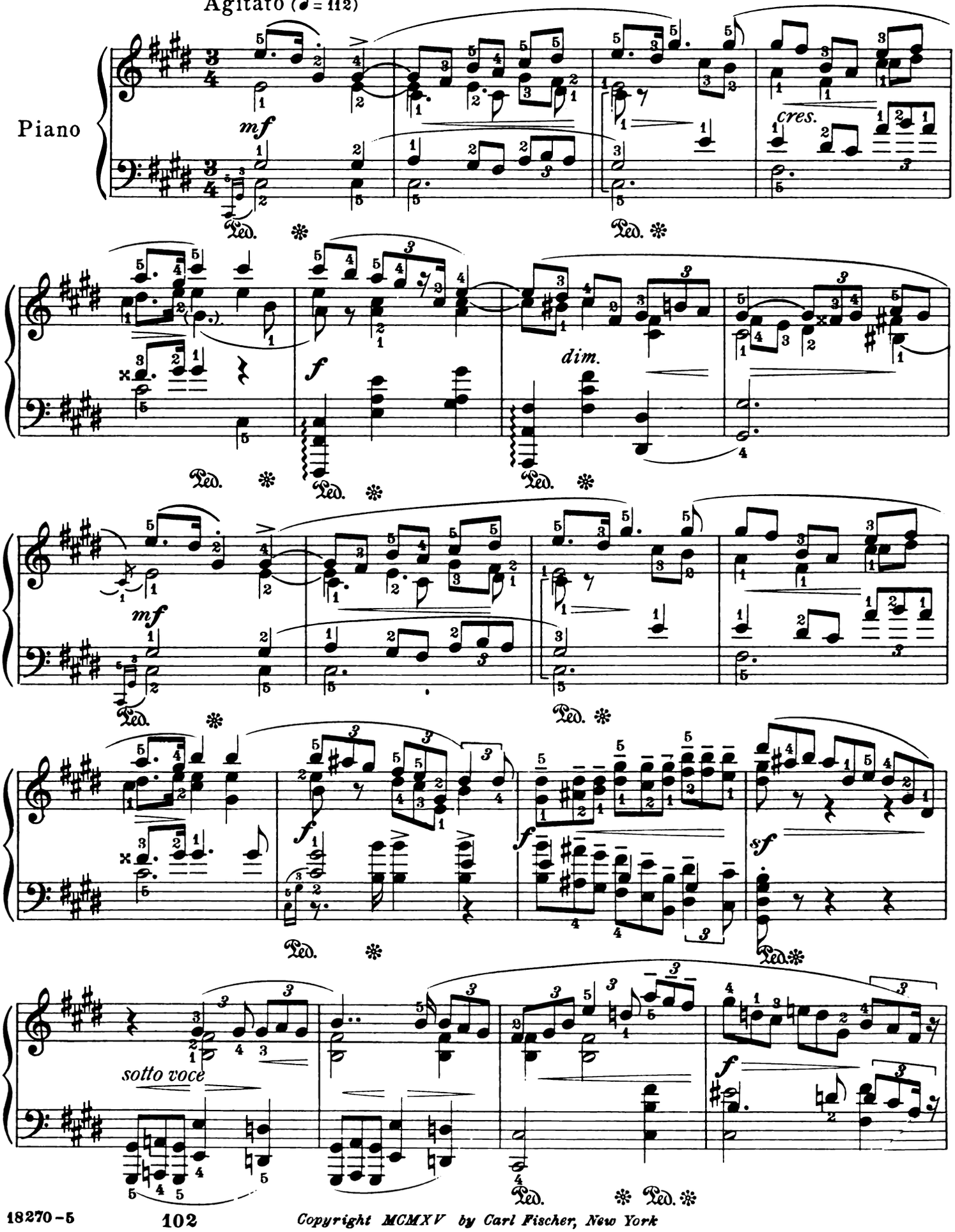
Mazurka

in C sharp minor

Alexander Scriàbine, Op. 25, No 5



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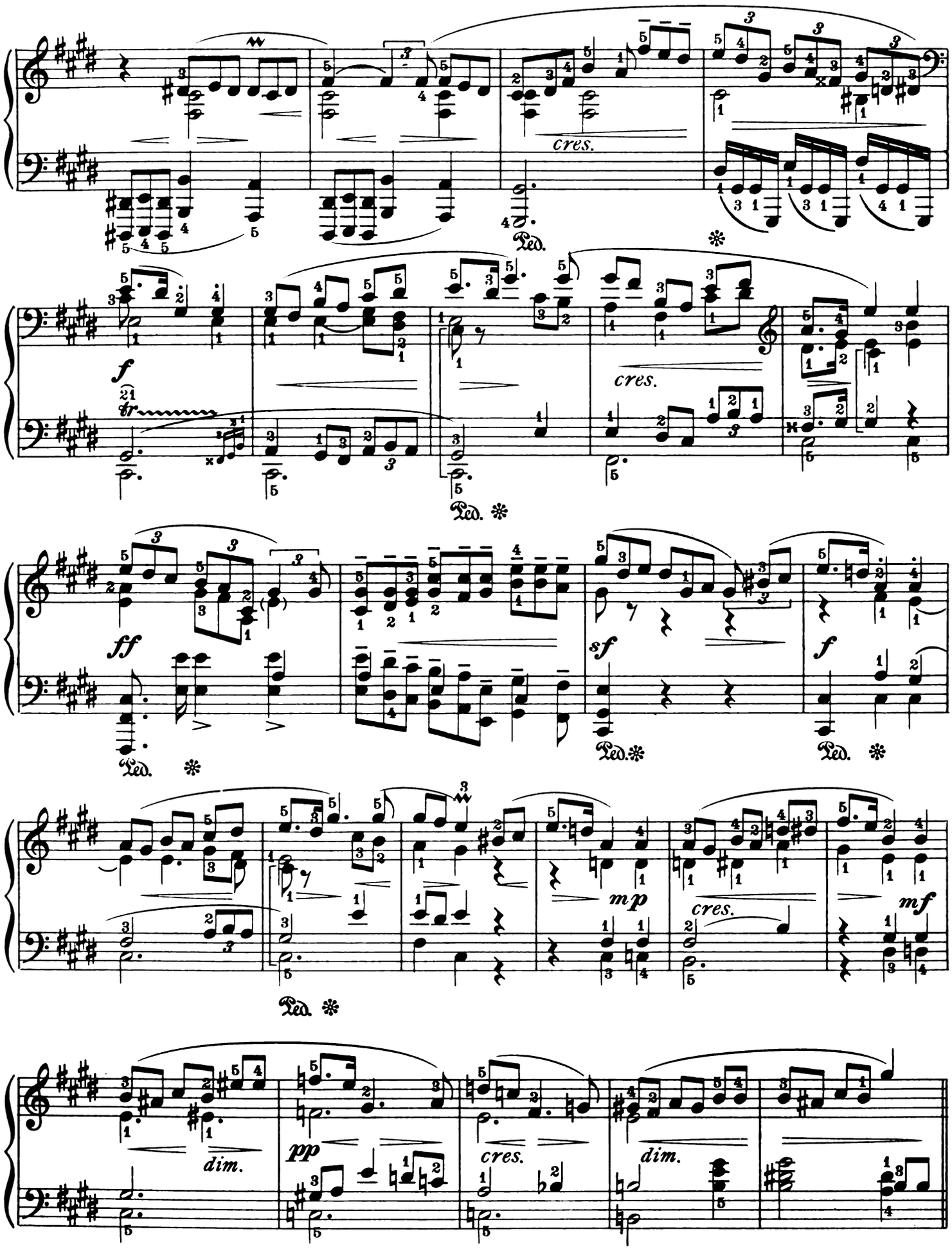
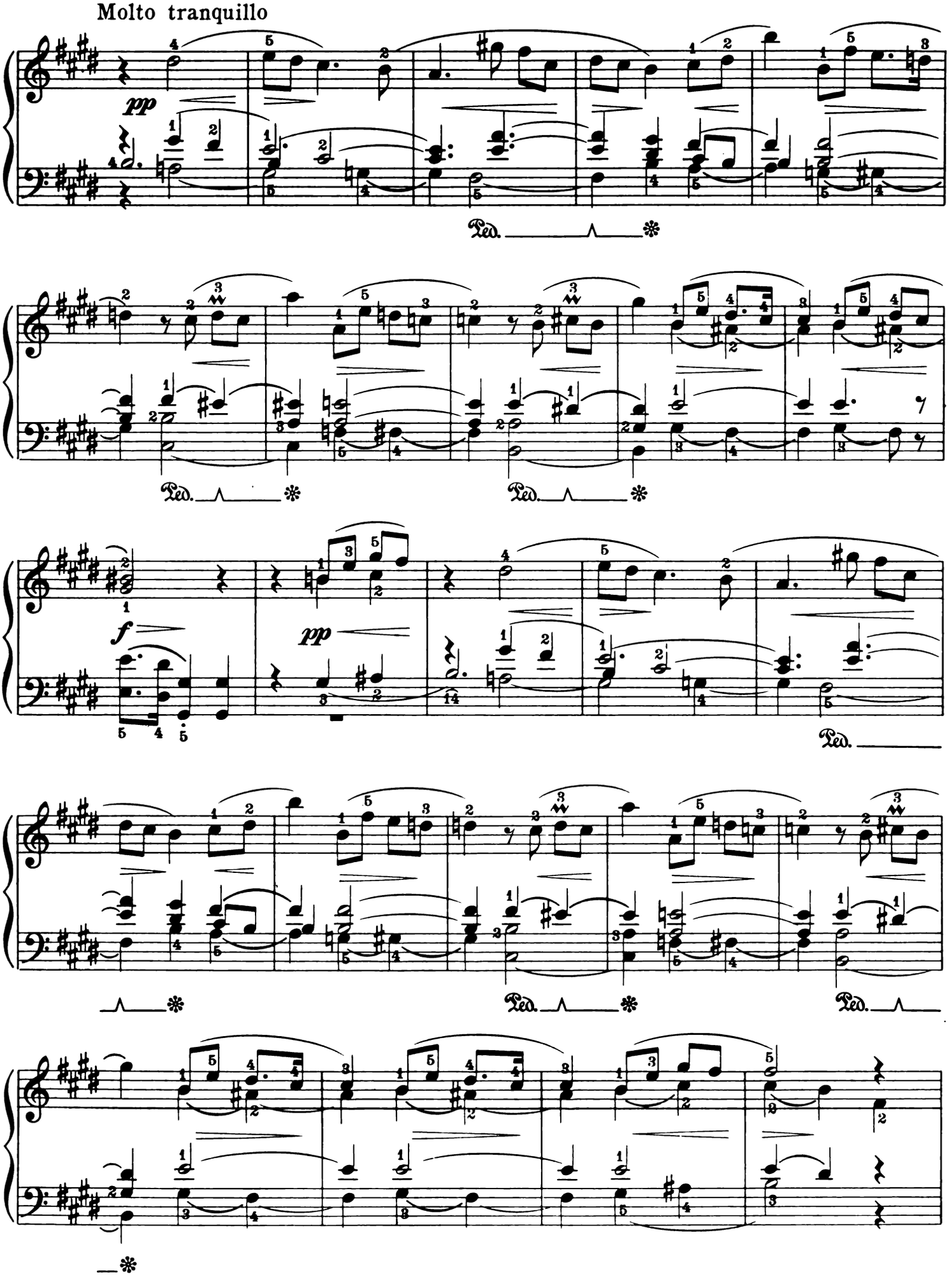
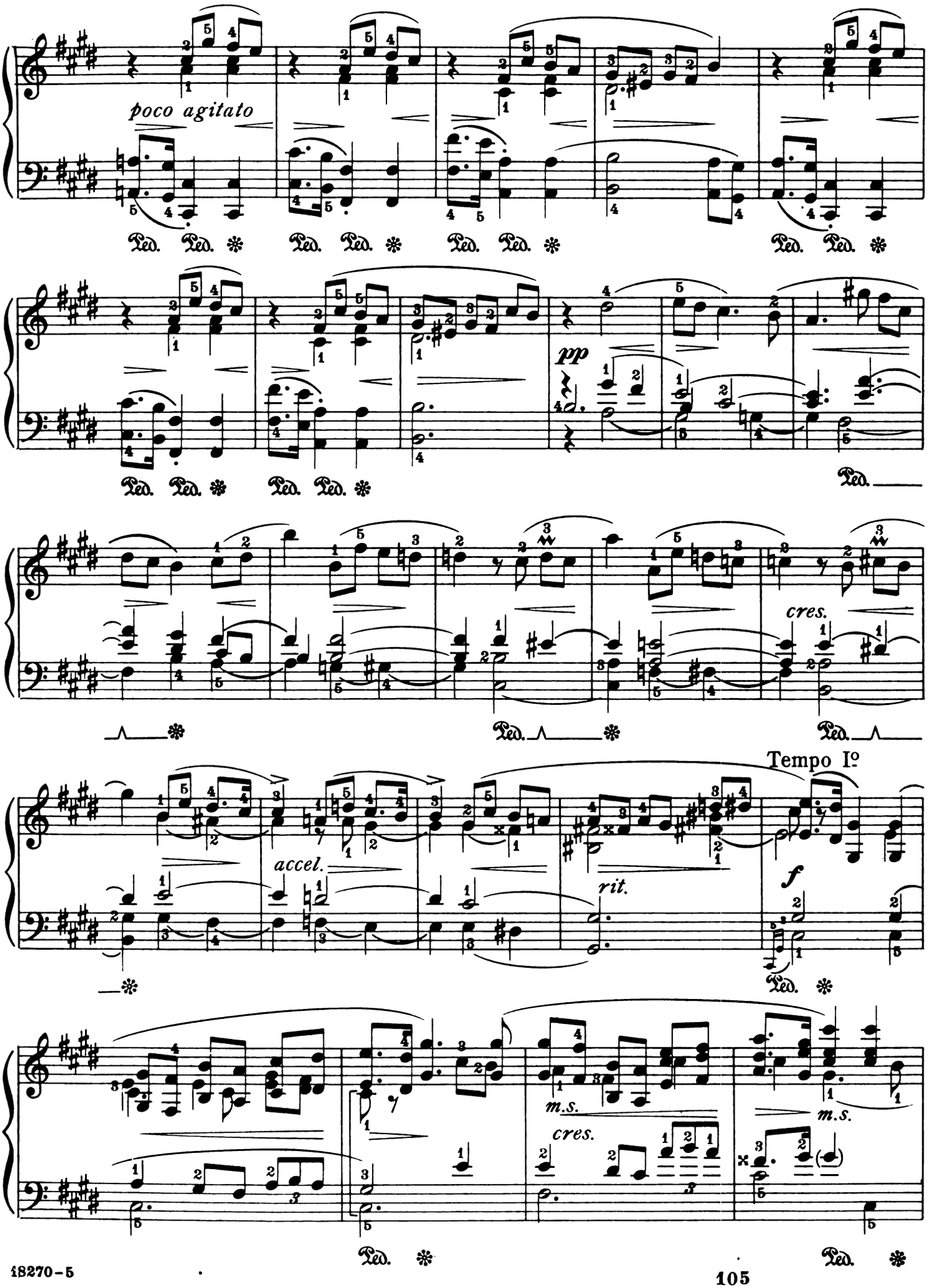
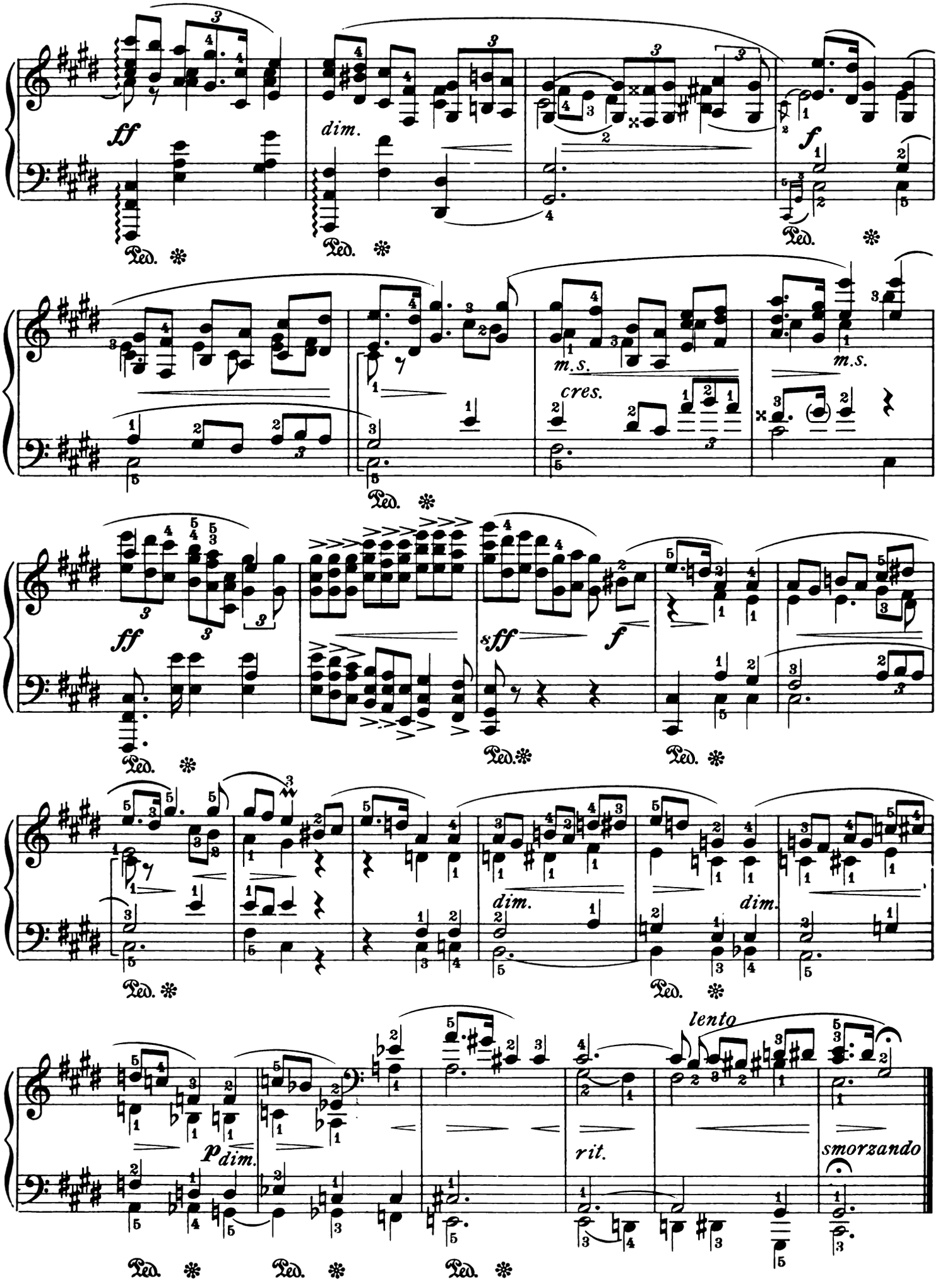

cres.
Ped.
f
tr
cres.
Ped.
ff
Ped.
sf
Ped.
f
Ped.
mp
cres.
mf
Ped.
dim.
pp
cres.
dim.


Molto tranquillo
pp
Ped.
Ped.
Ped.
f
pp
Ped.
Ped.
Ped.


poco agitato
Ped. Ped. ✻
pp
cres.
Tempo Iº
accel.
rit.
f
m.s.
cres.


ff
dim.
f
Ped.
m.s.
cres.
sff
lento
rit.
smorzando
p dim.

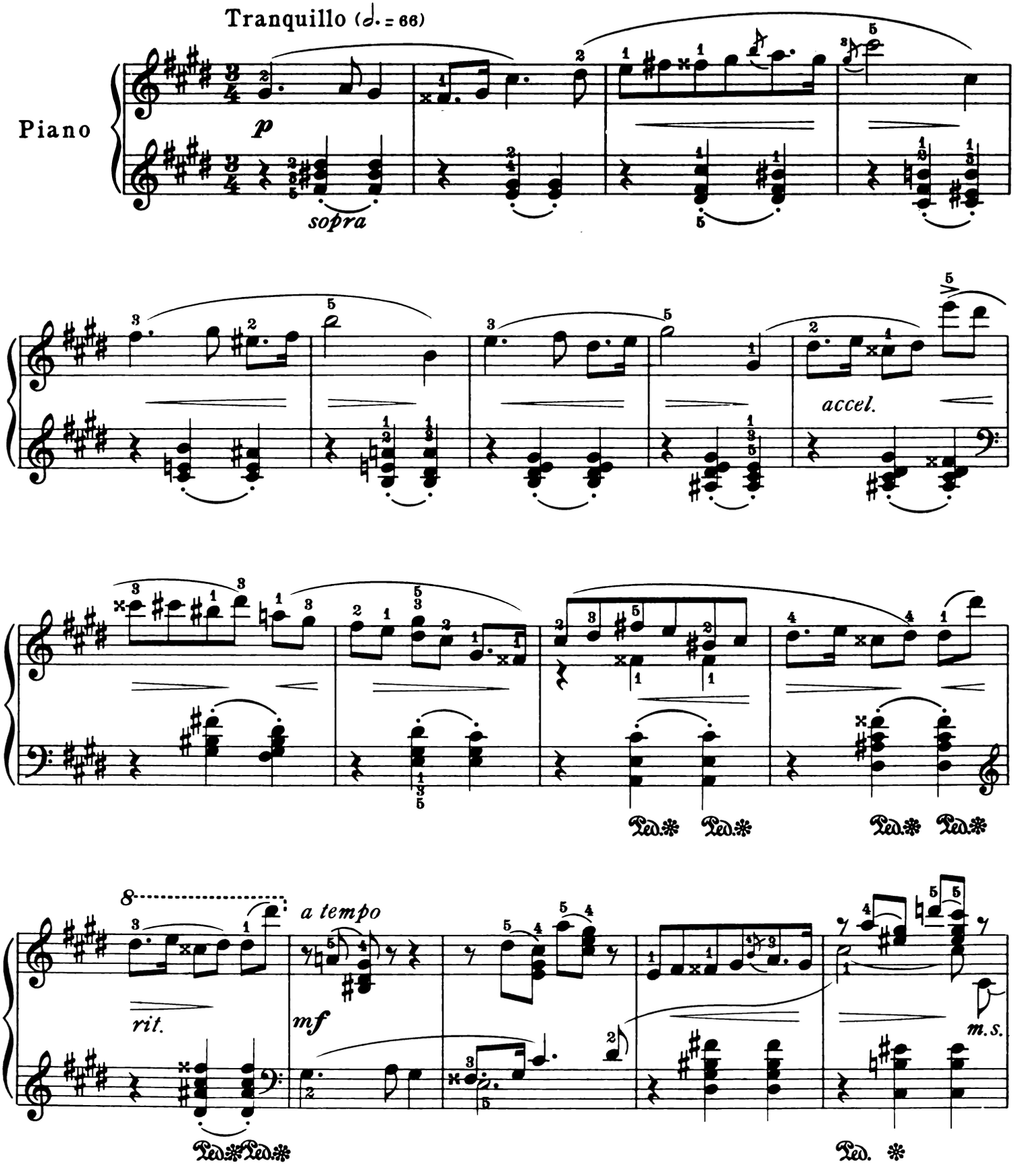
Dedicated to G. Conus

Mazurka

in C sharp minor

Edited by Andor Pintér

Reinhold Glière, Op. 26, № 5



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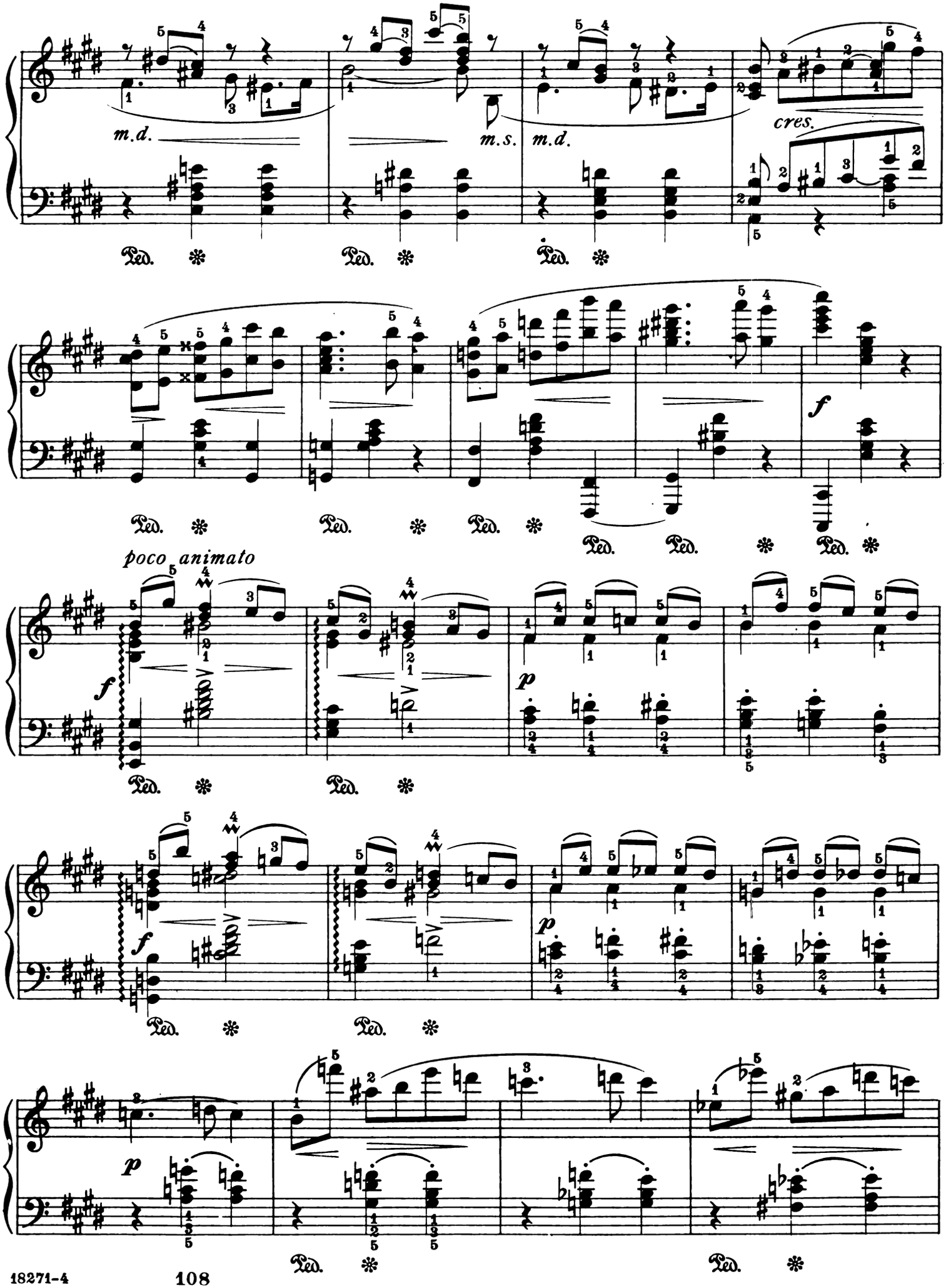
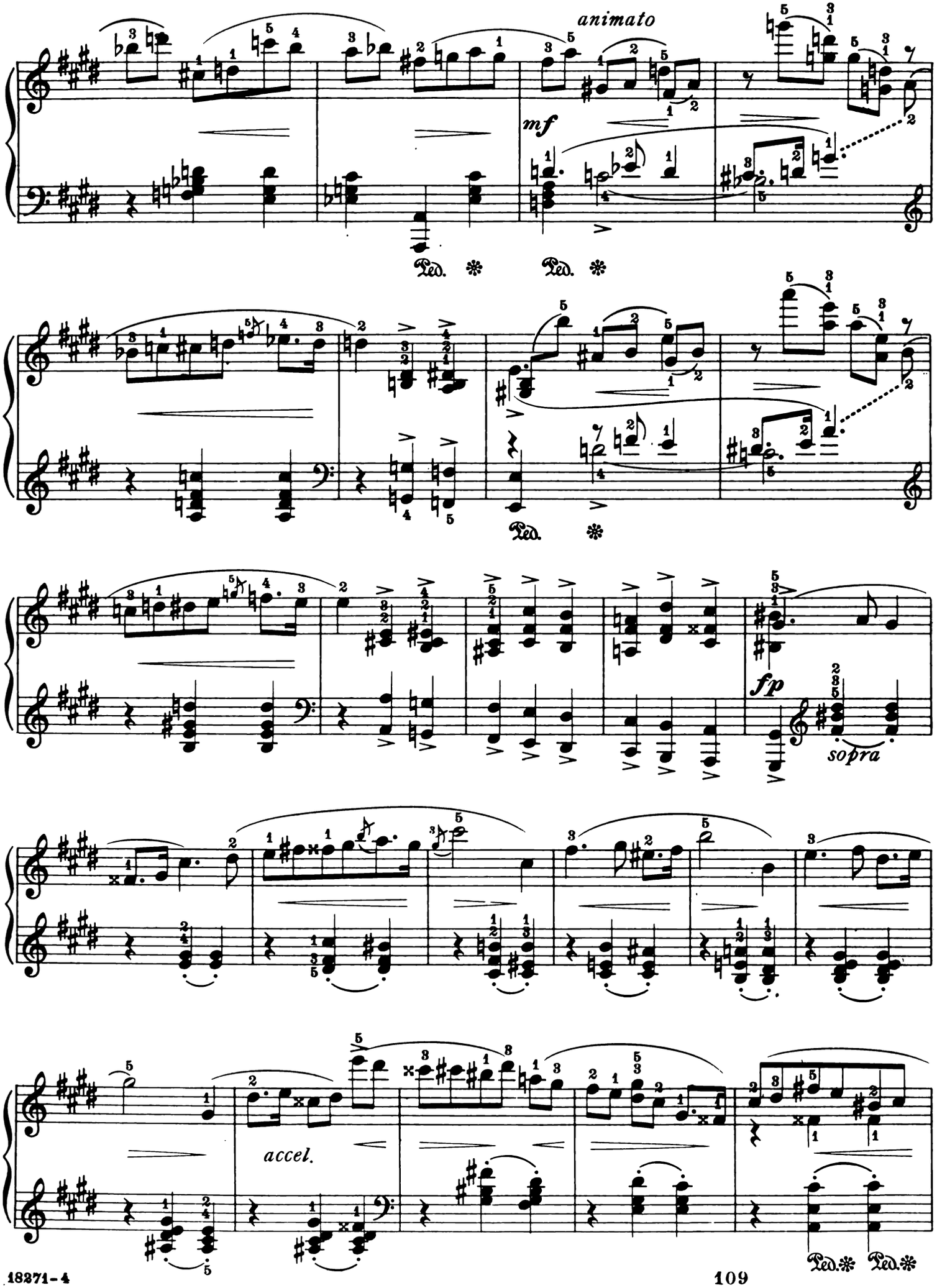
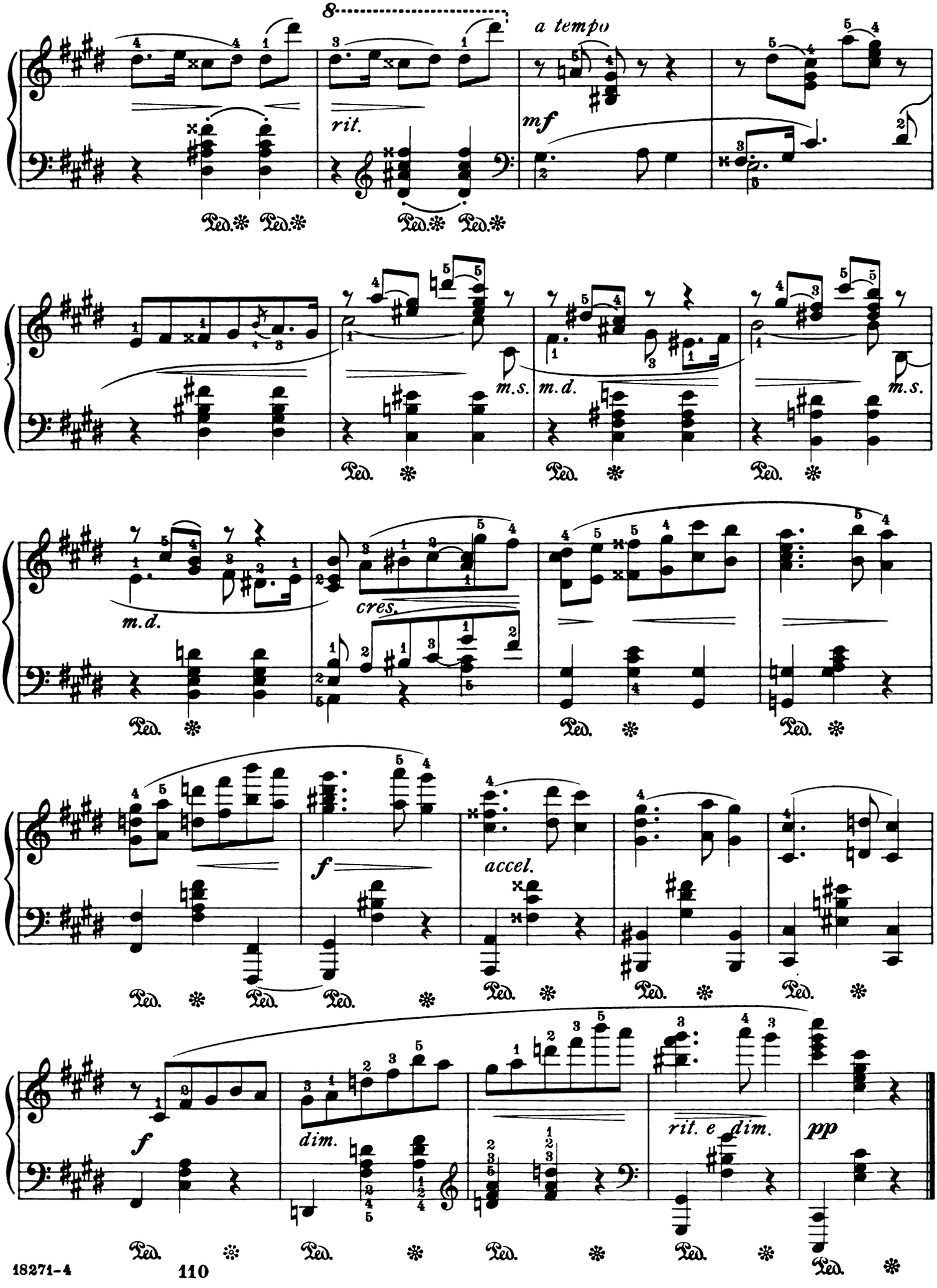

m.d.
m.s.
m.d.
cres.
Ped.
f
poco animato
p


animato
mf
Ped.
Ped.
Ped.
fp
sopra
accel.
Ped.
Ped.


8
a tempo
rit.
mf
m.s.
m.d.
m.s.
m.d.
cres.
f
accel.
f
dim.
rit. e dim.
pp

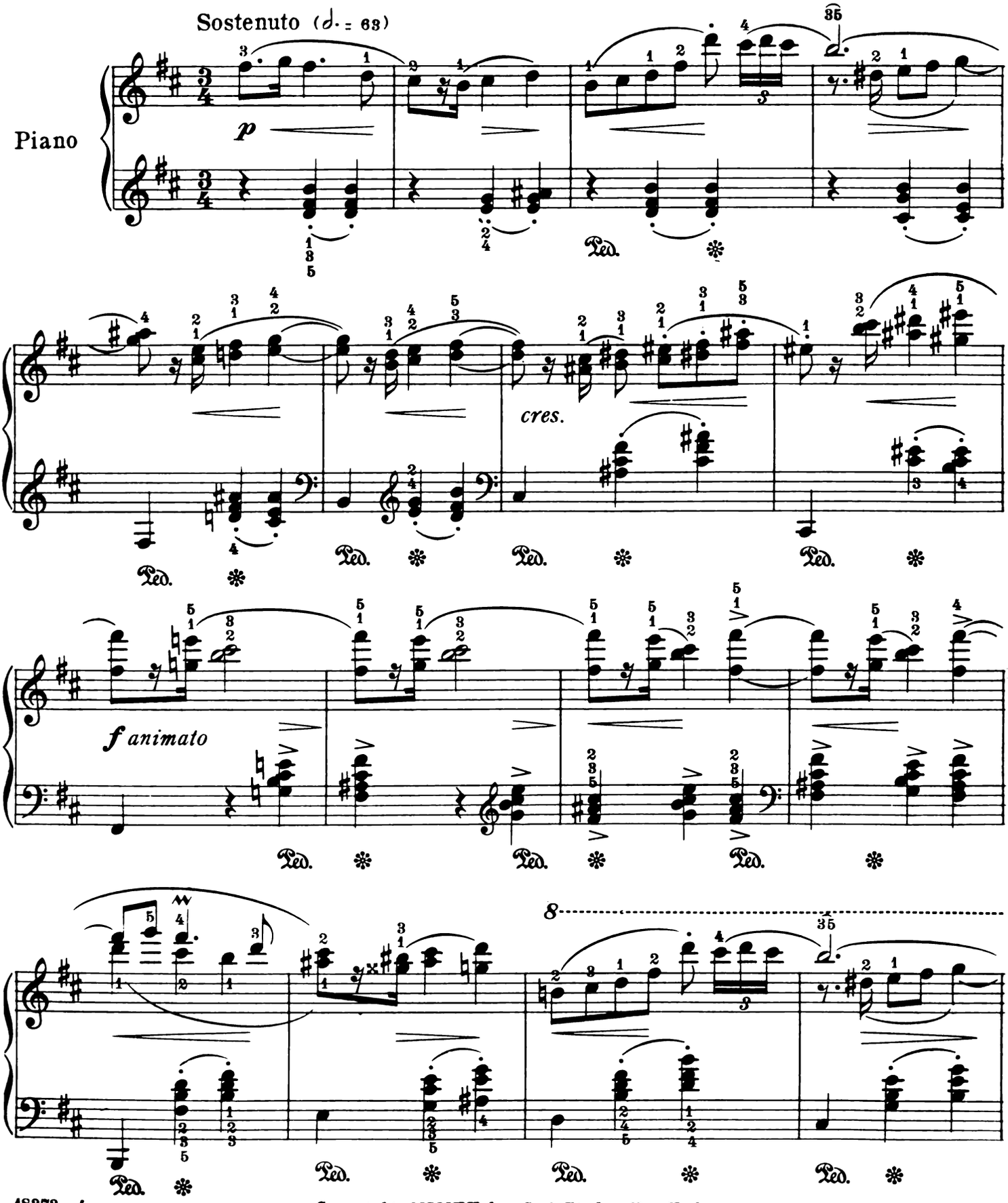
Dedicated to Mme Nathalie Koussewitzky

Mazurka

in B minor

Edited by Andor Pintér

Reinhold Glière, Op. 19, № 3



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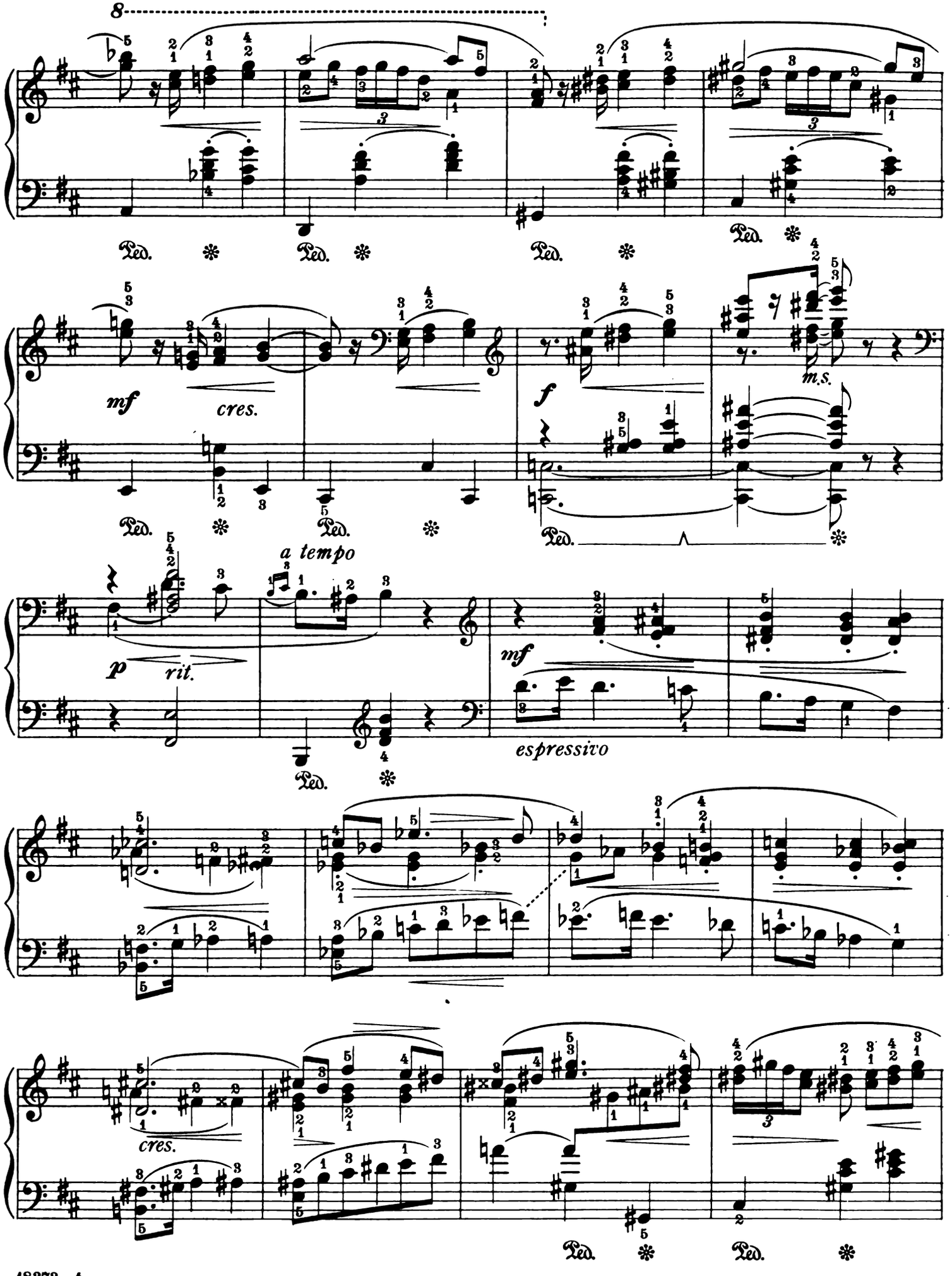
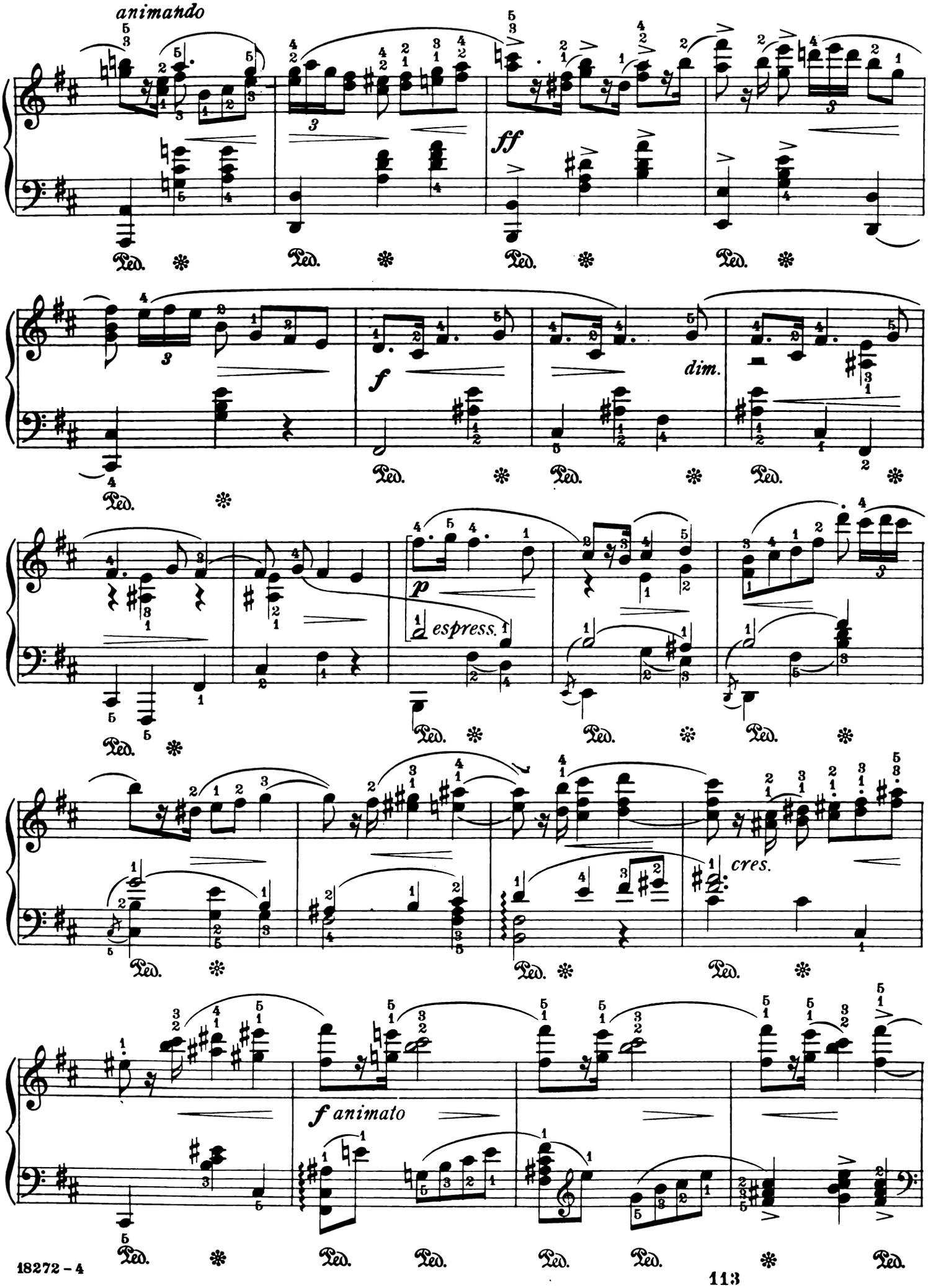
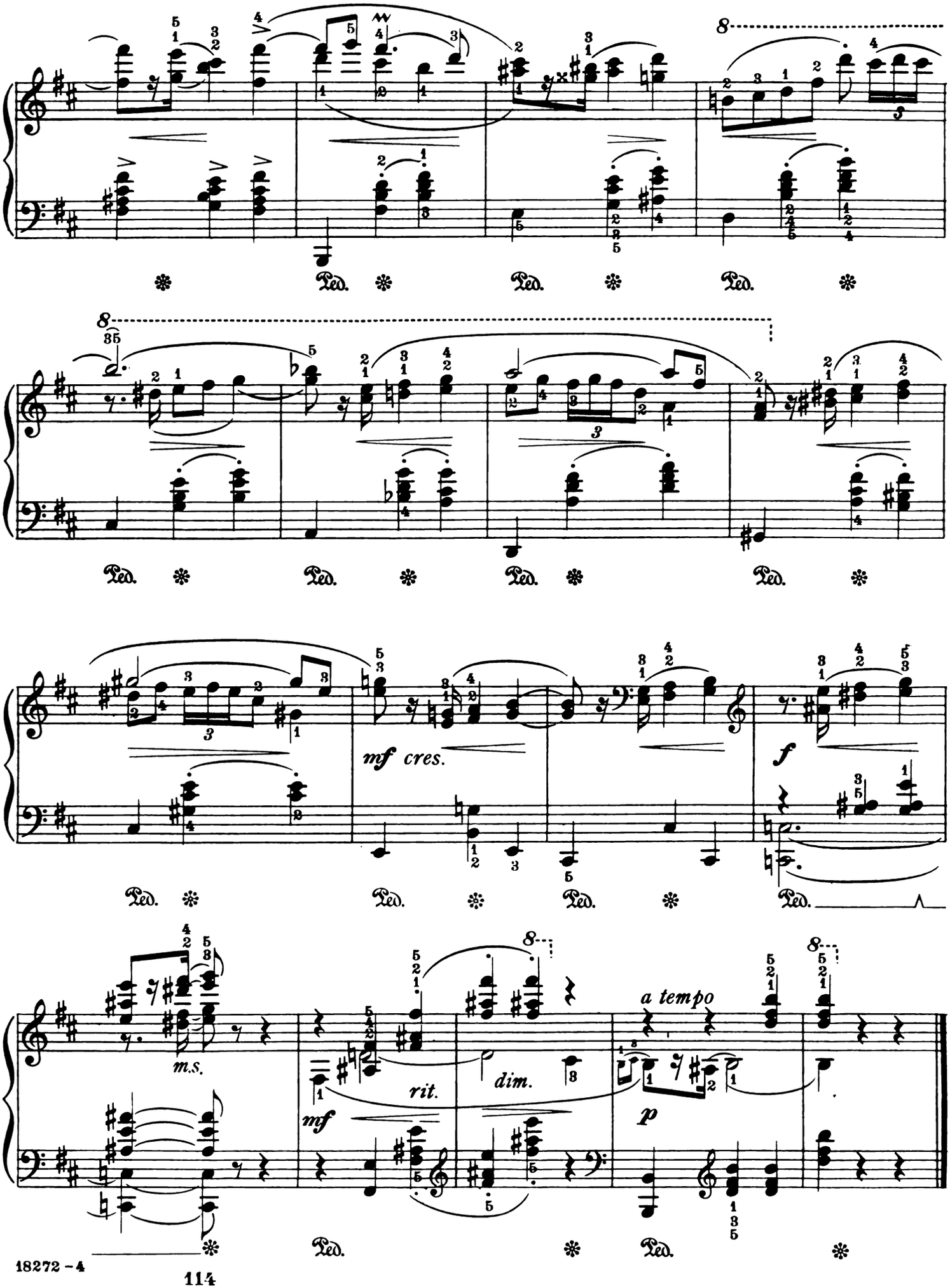

8
Ped.
mf
cres.
f
m.s.
a tempo
p
rit.
mf
espressivo
cres.


animando
ff
f
dim.
p
espress.
cres.
f animato
Ped.


8
Ped.
35
mf cres.
f
m.s.
rit.
dim.
mf
a tempo
p

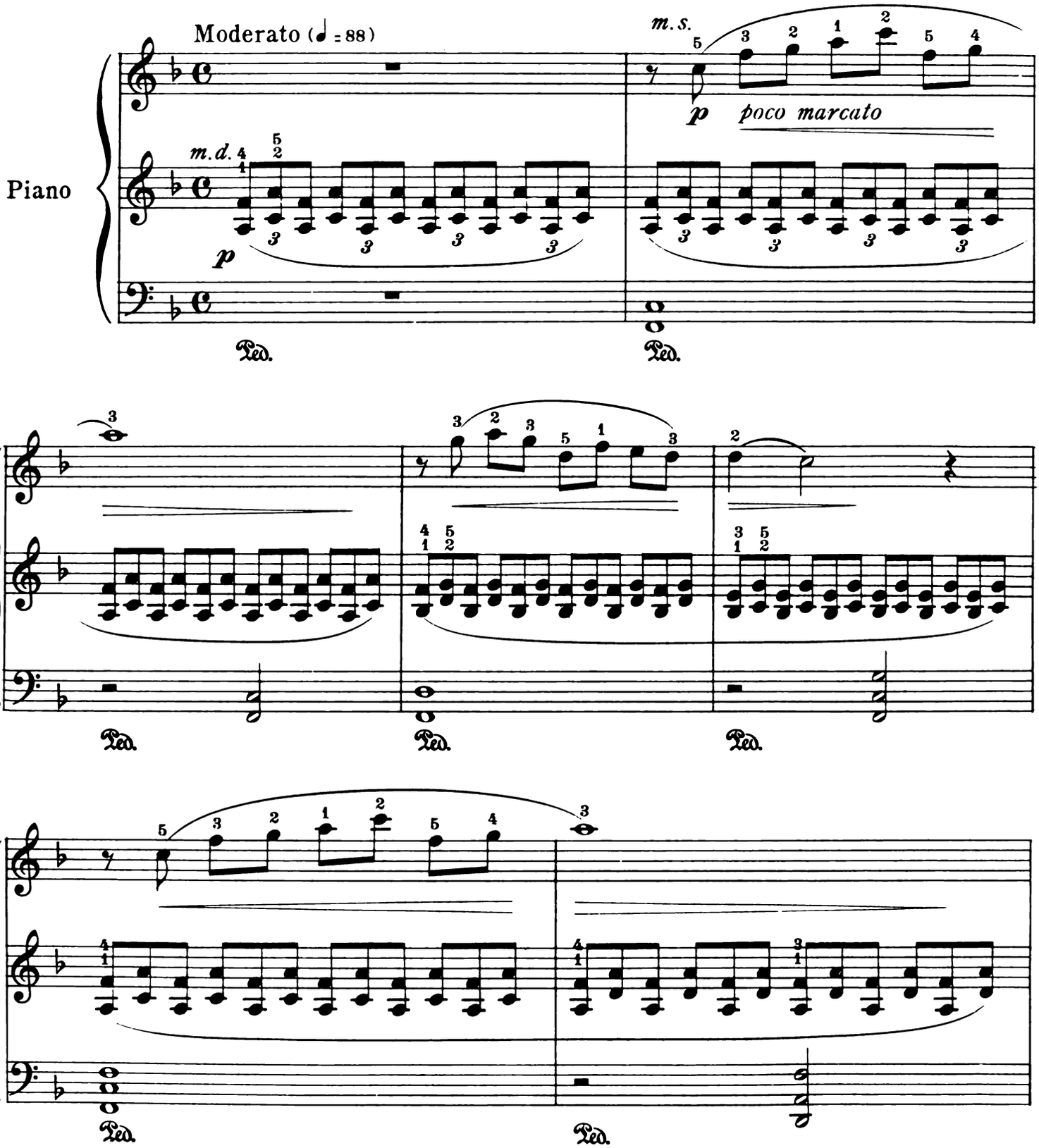
Causerie

A Chat

ÉTUDE

Edited by Andor Pintér

César Çui, Op. 40, № 6



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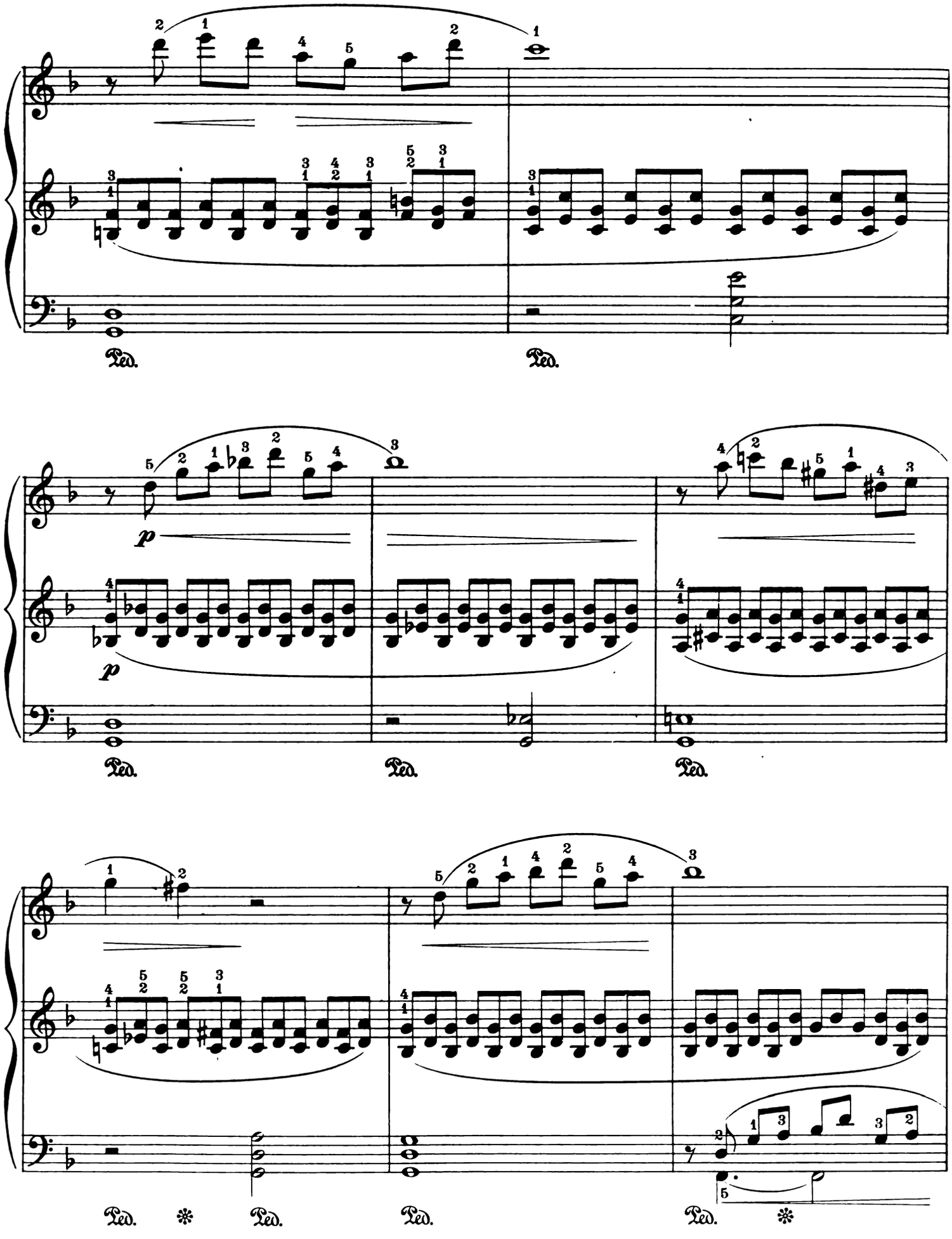
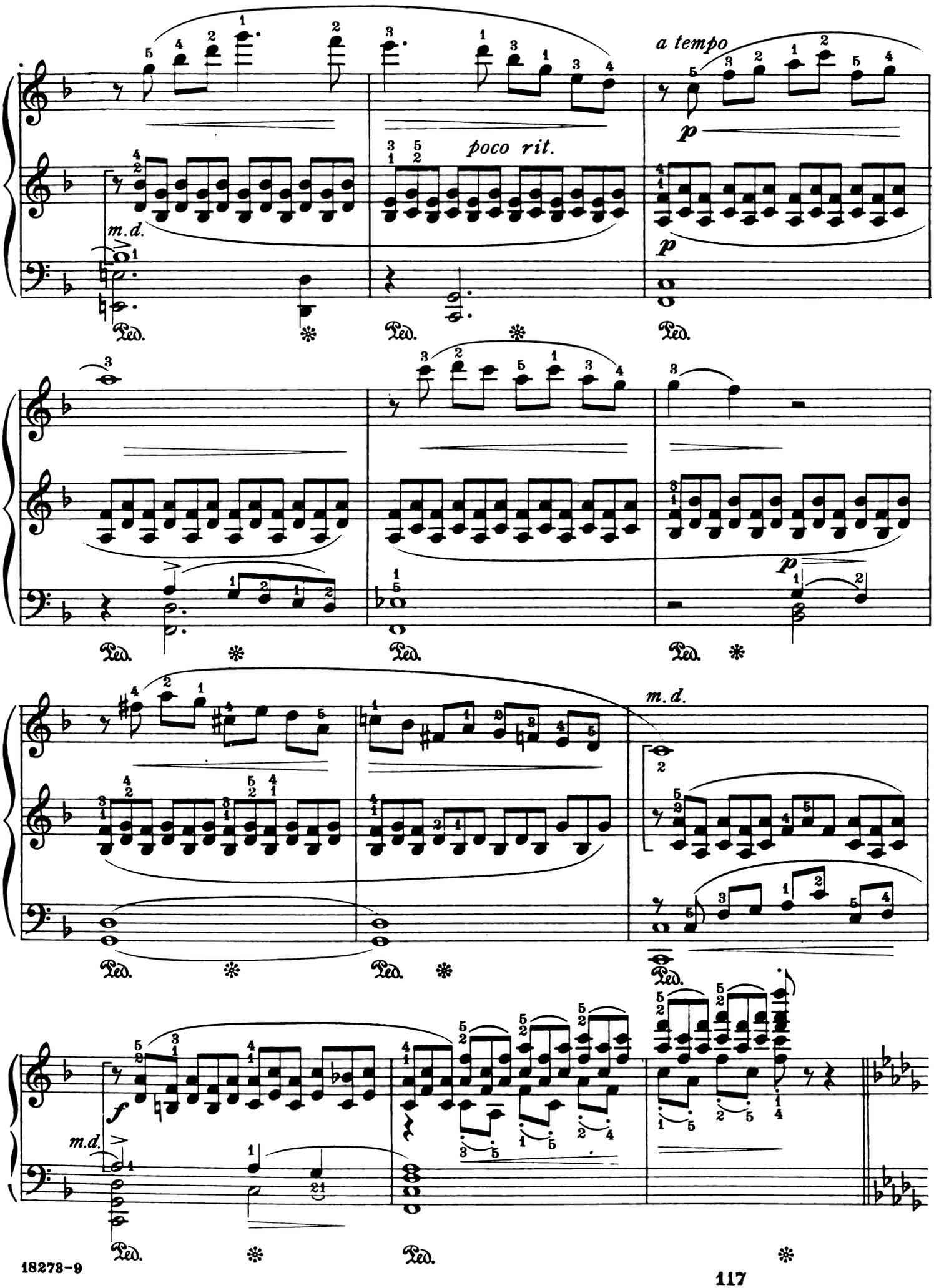
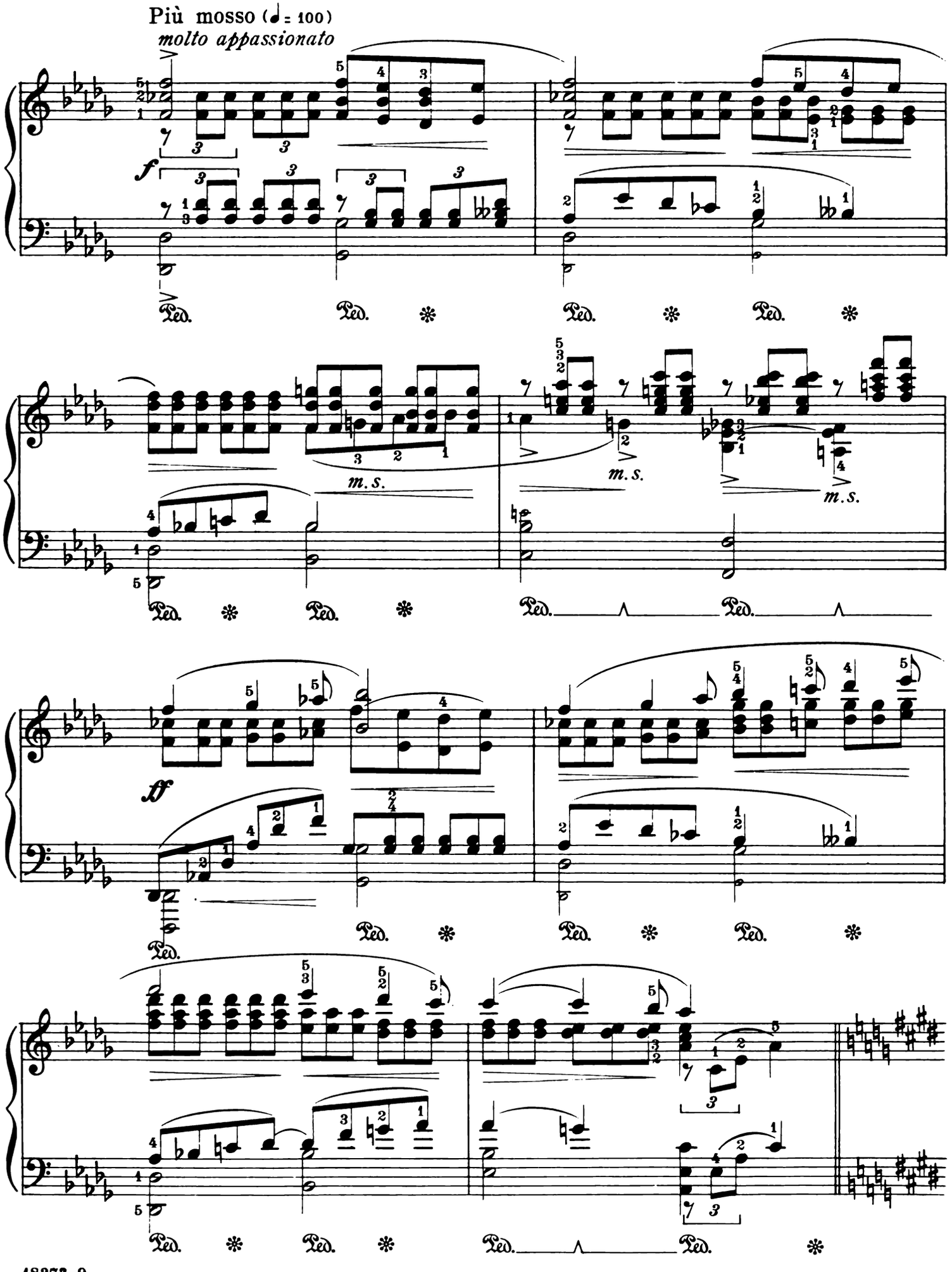
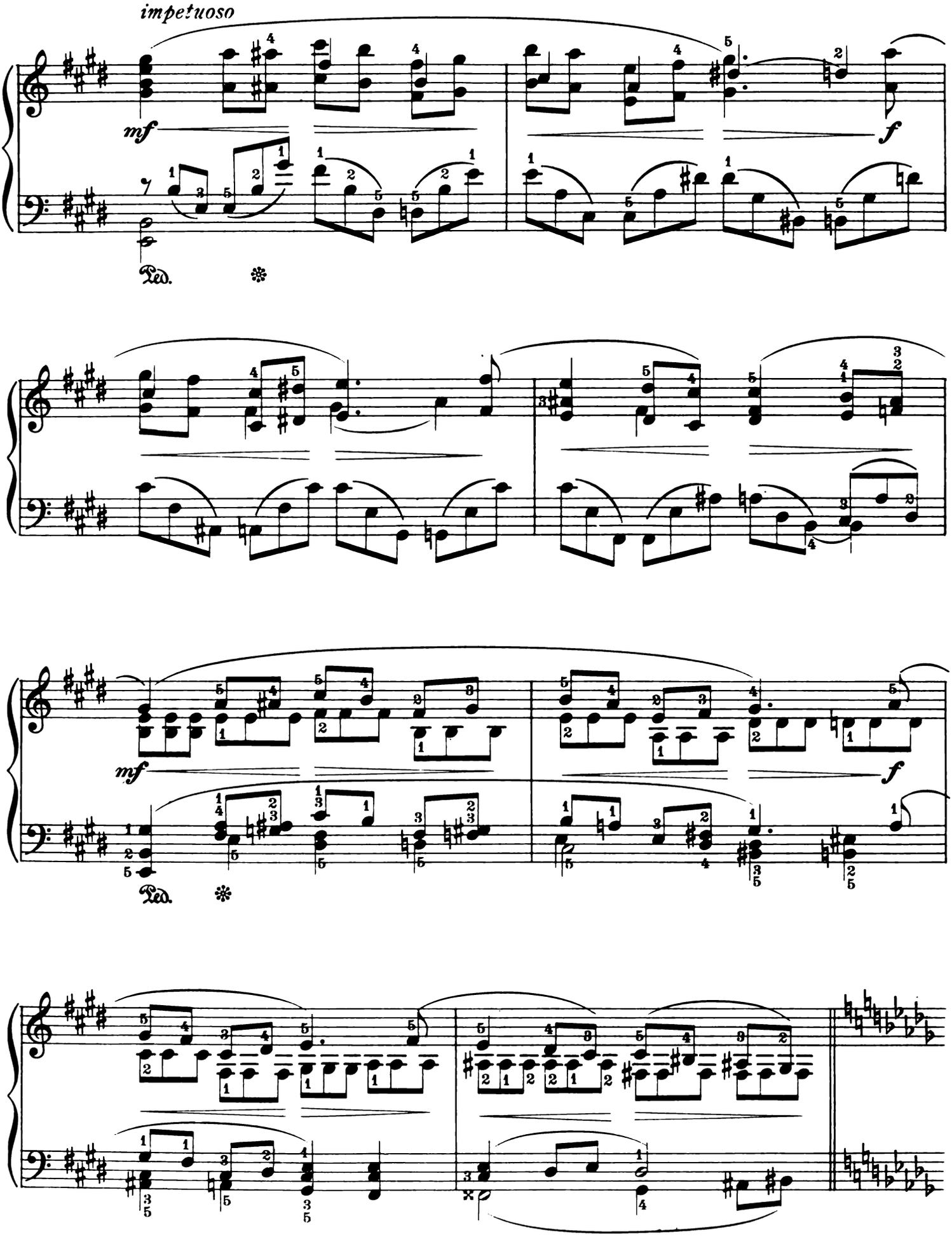
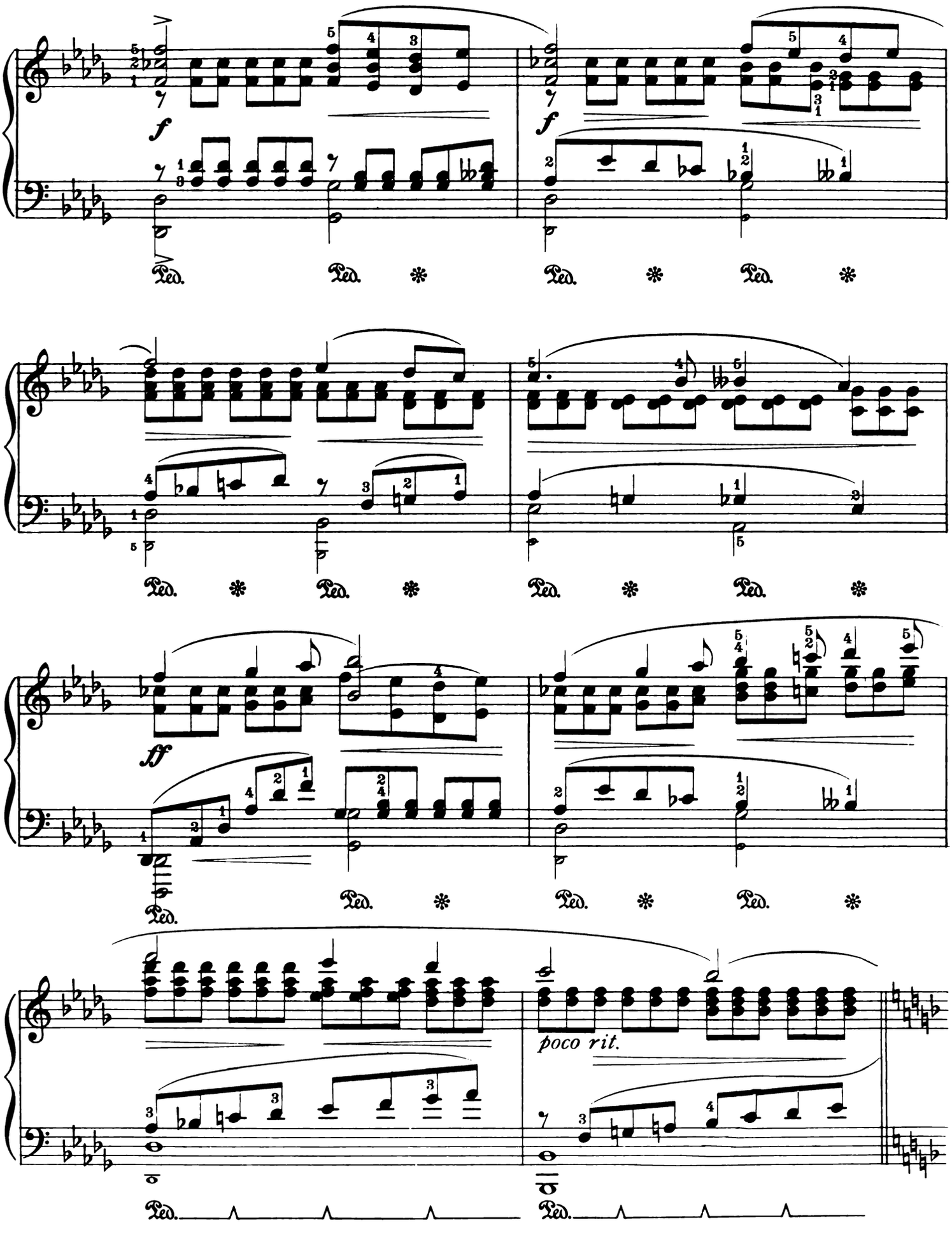
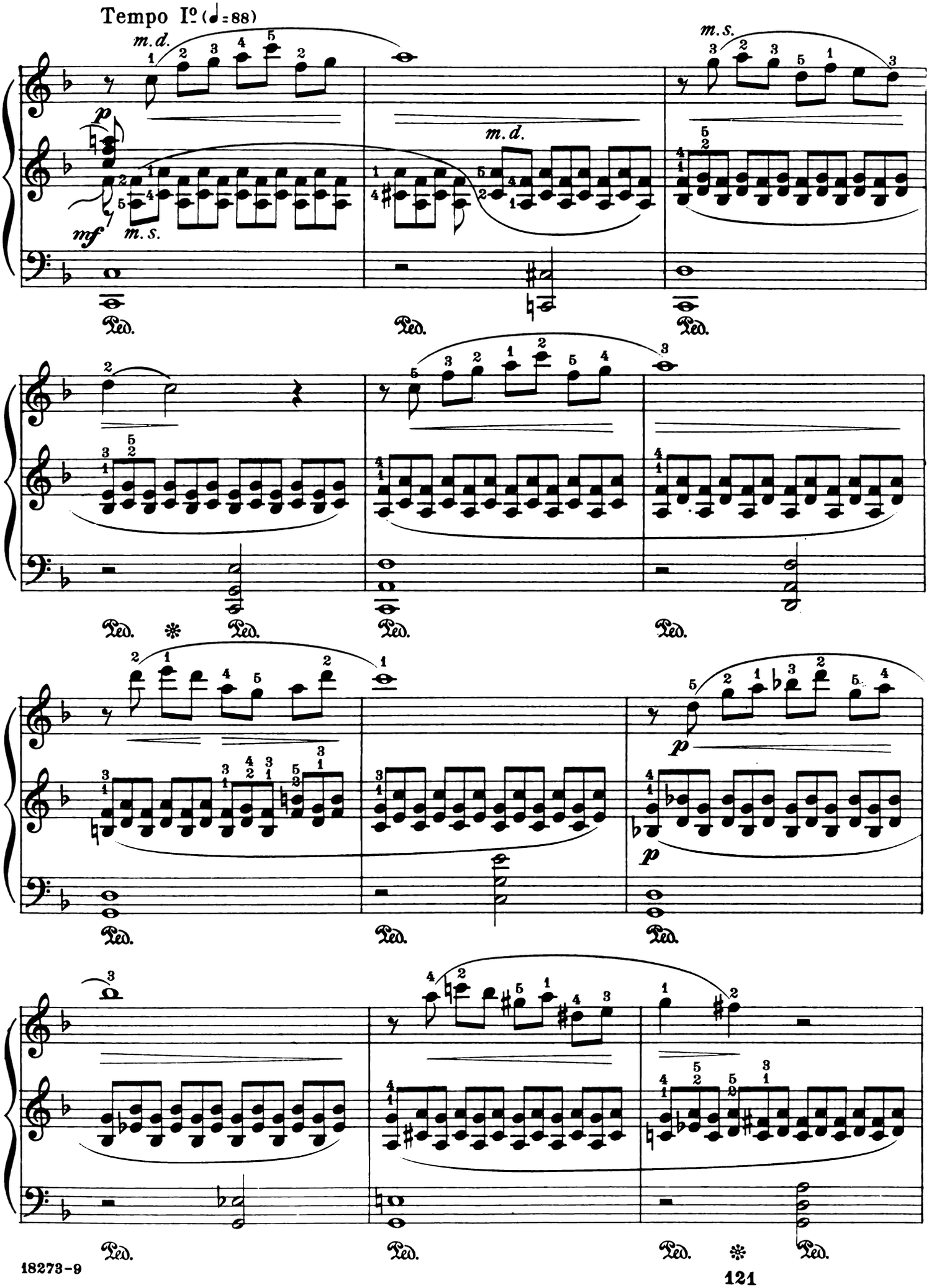

Ped.
Ped.
p
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

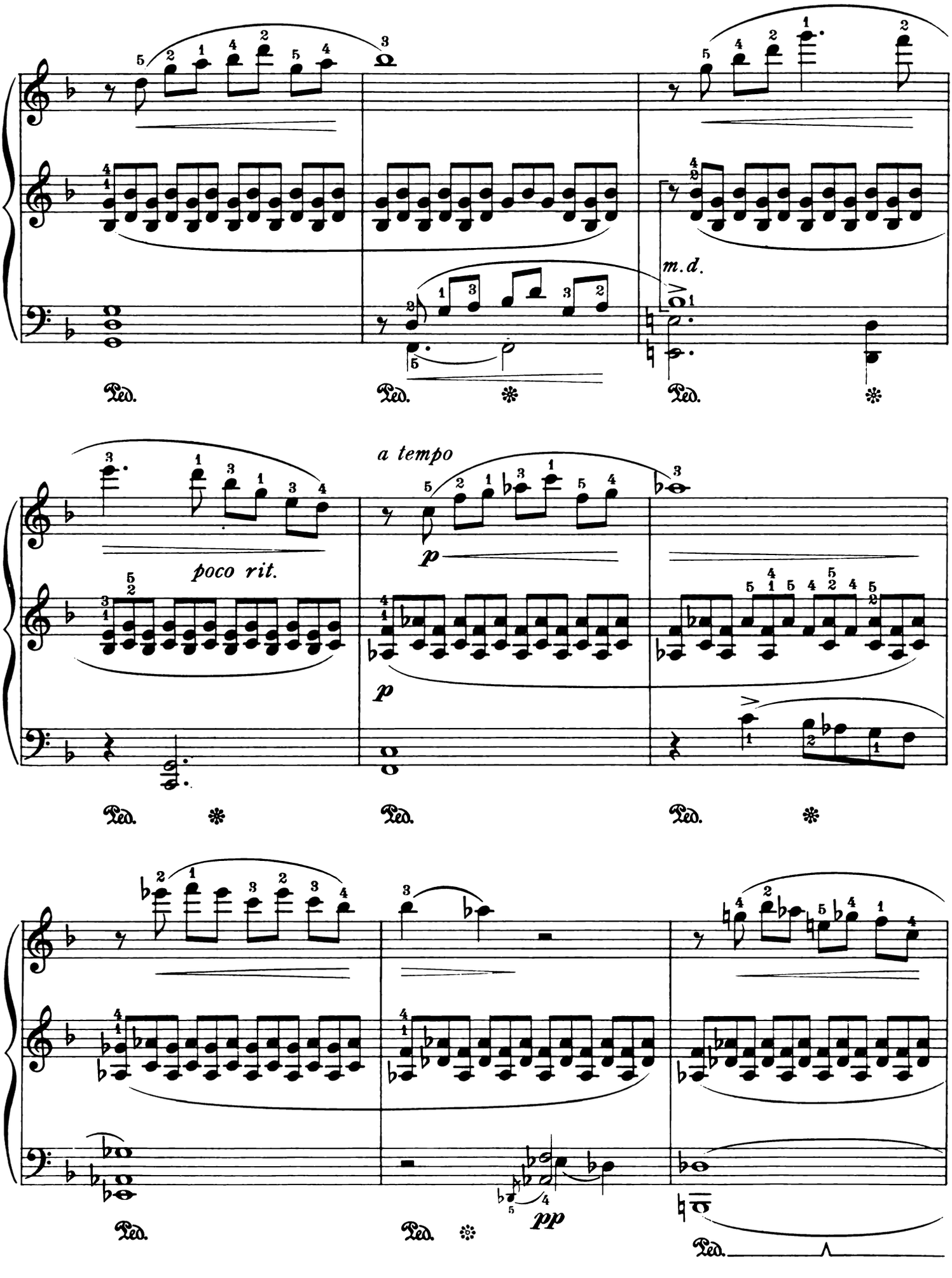

a tempo
poco rit.
m.d.
Ped.
p
f

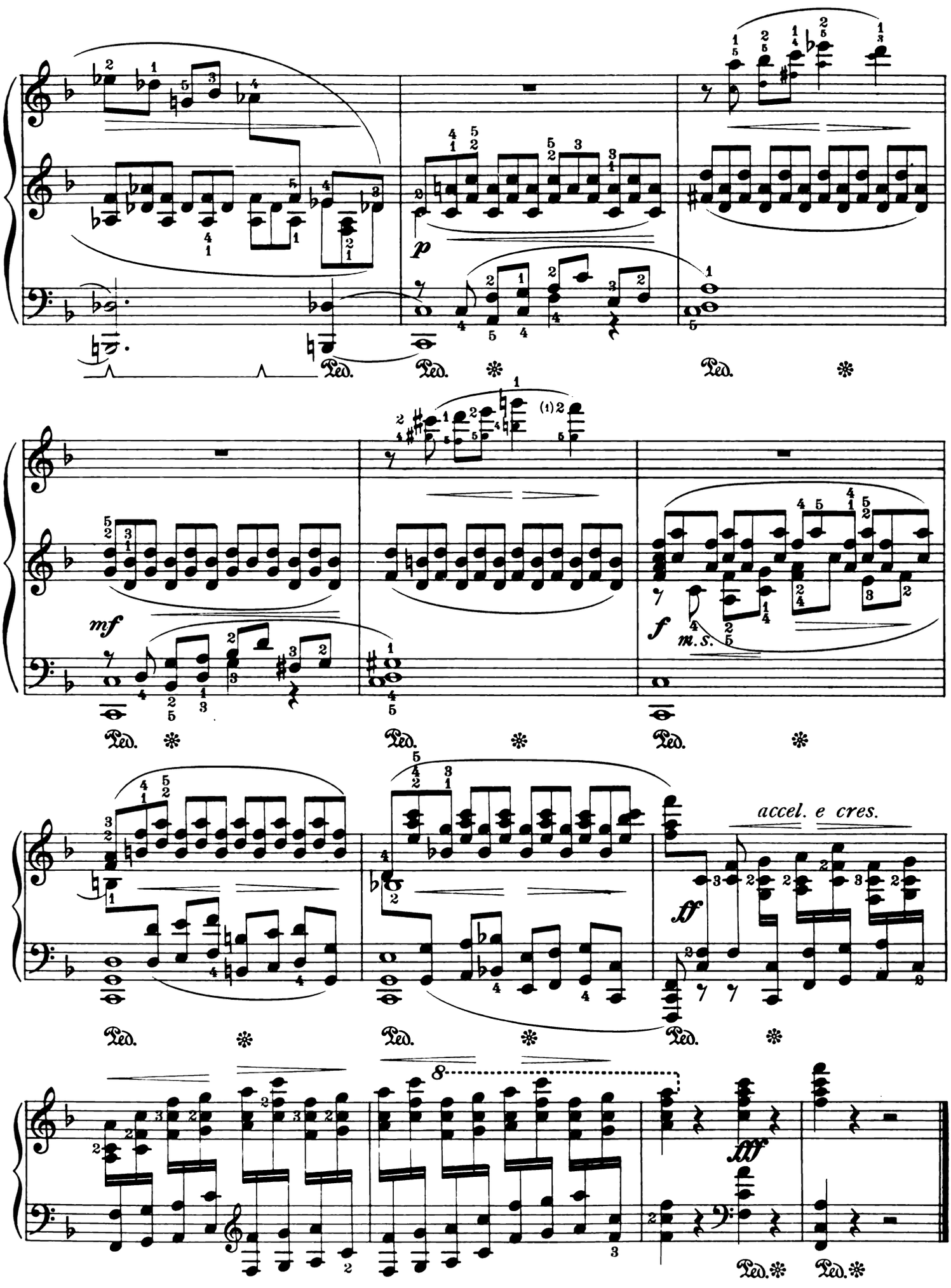

Più mosso (♩ = 100)
molto appassionato
f
m. s.
m. s.
m. s.
ff
Ped.


impetuoso
mf
f
Ped.
mf
f
Ped.


f
Ped.
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.
Ped.
poco rit.
Ped.
Ped.


Tempo Iº (♩=88)
m.d.
m.s.
p
mf
Ped.


m.d.
a tempo
poco rit.
p
p
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

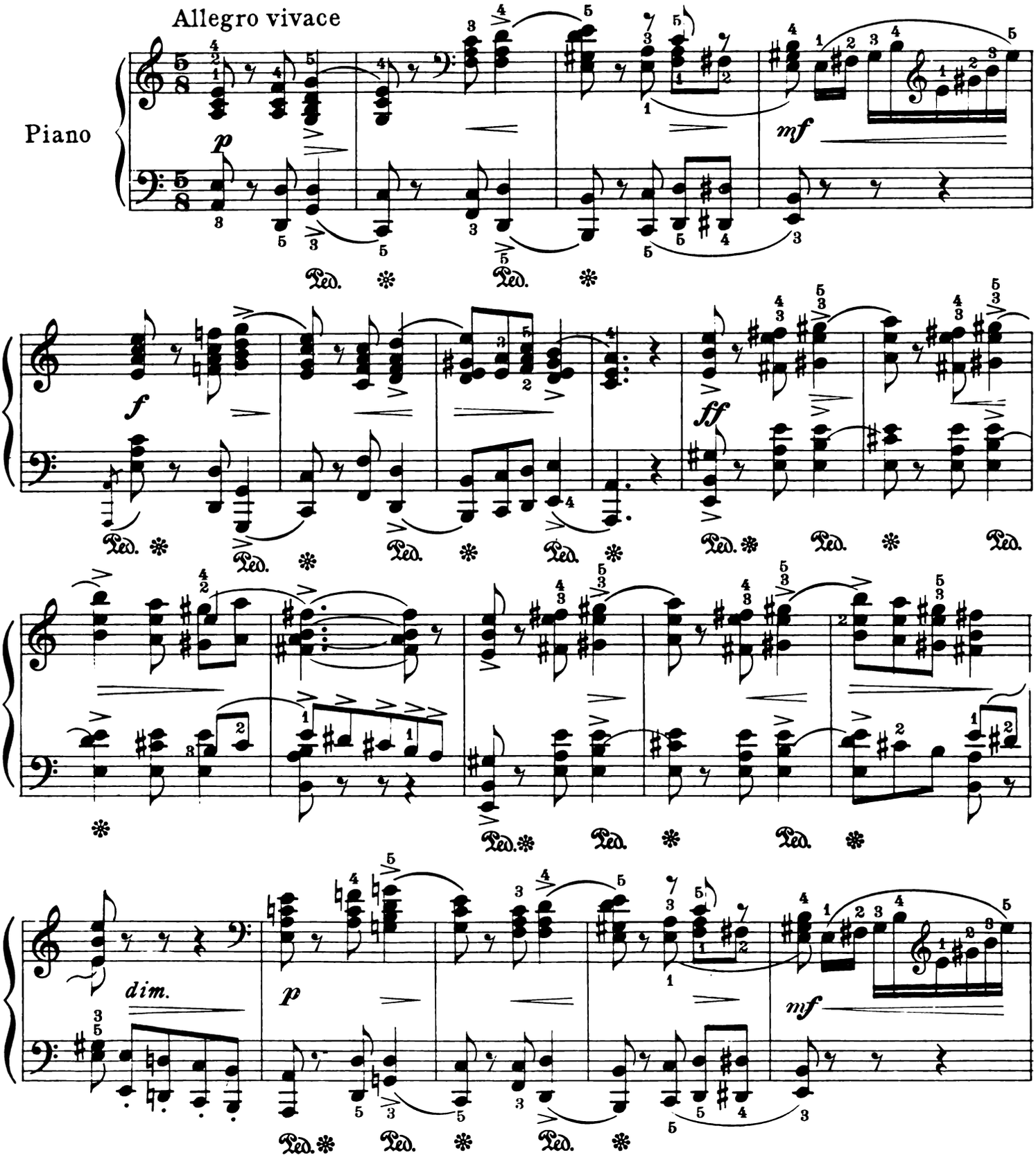

p
Ped.
mf
f
m.s.
accel. e cres.
ff
8
fff

Dedicated to Th. Korsch

Paeons

Edited by Andor Pintér

Anton Arensky, Op. 28, №2



"An essay on obsolete rhythms" is the title given to this composition by the author. It is an attempt to resurrect some of the classical meters of ancient Greece. In reality "contracted paeons" or *"cretics"* (– ⏑ –), rather than *"paeons"* (– ⏑ ⏑ ⏑, or ⏑ ⏑ ⏑ –) are illustrated here by the uncommon rhythms employed.

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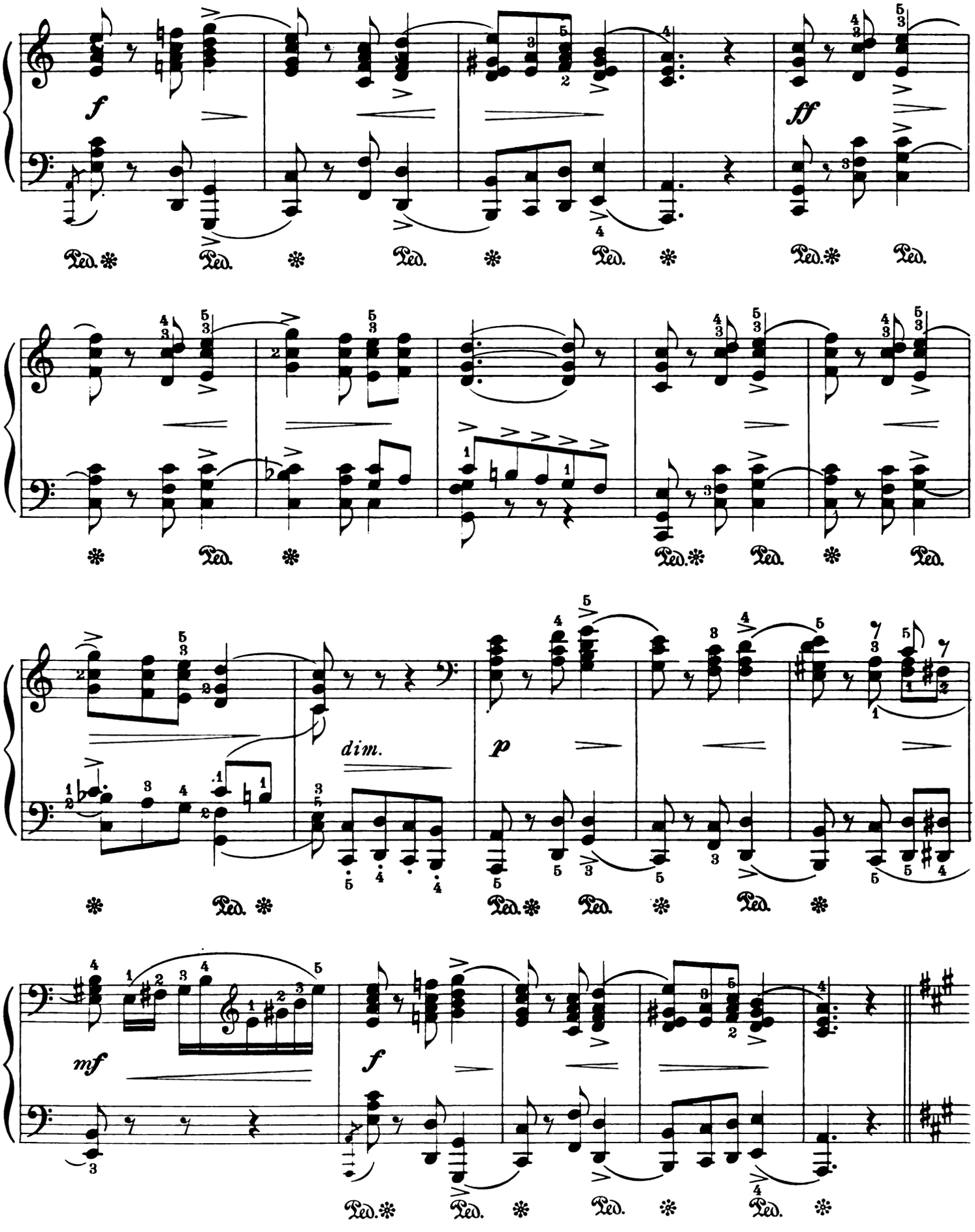
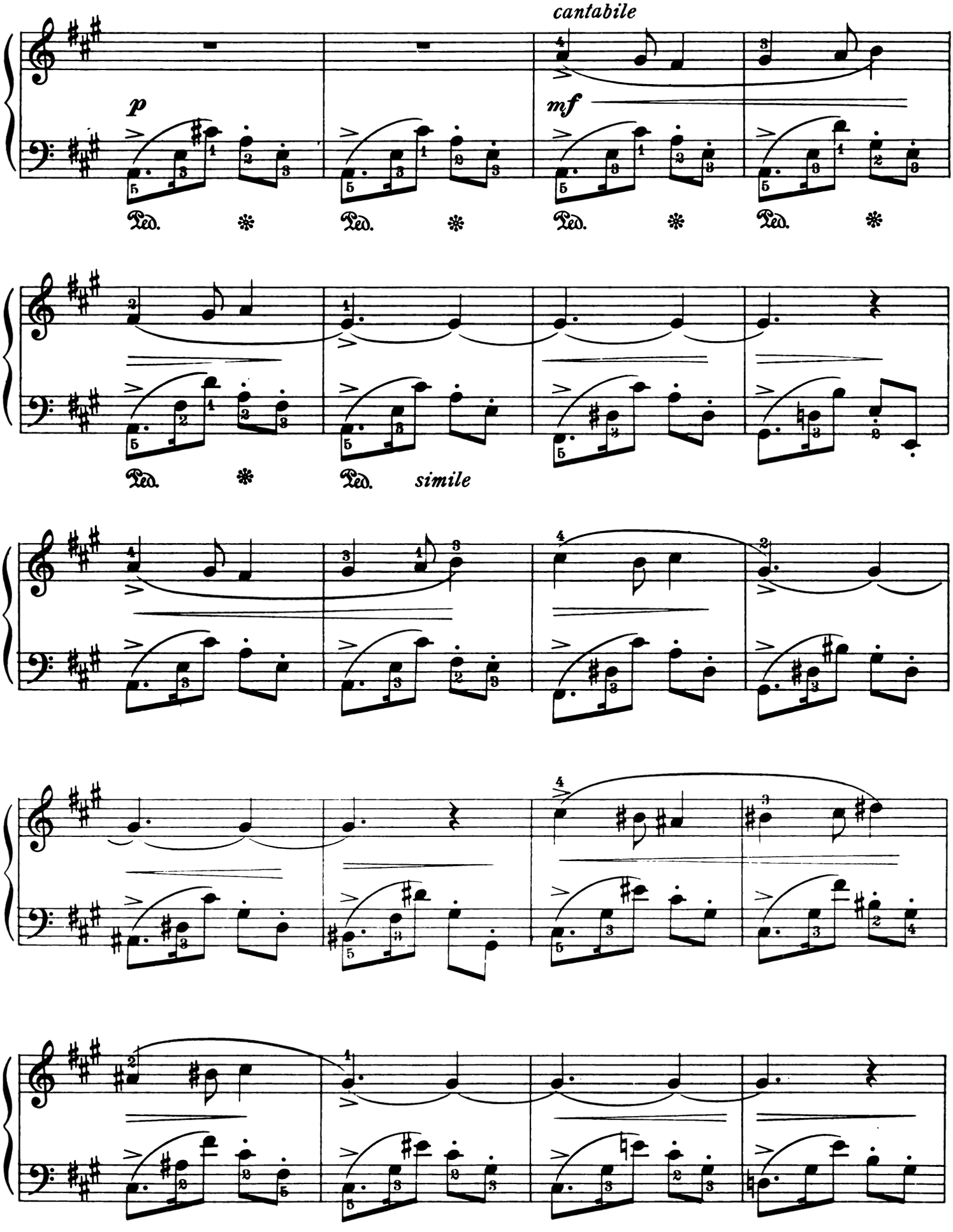
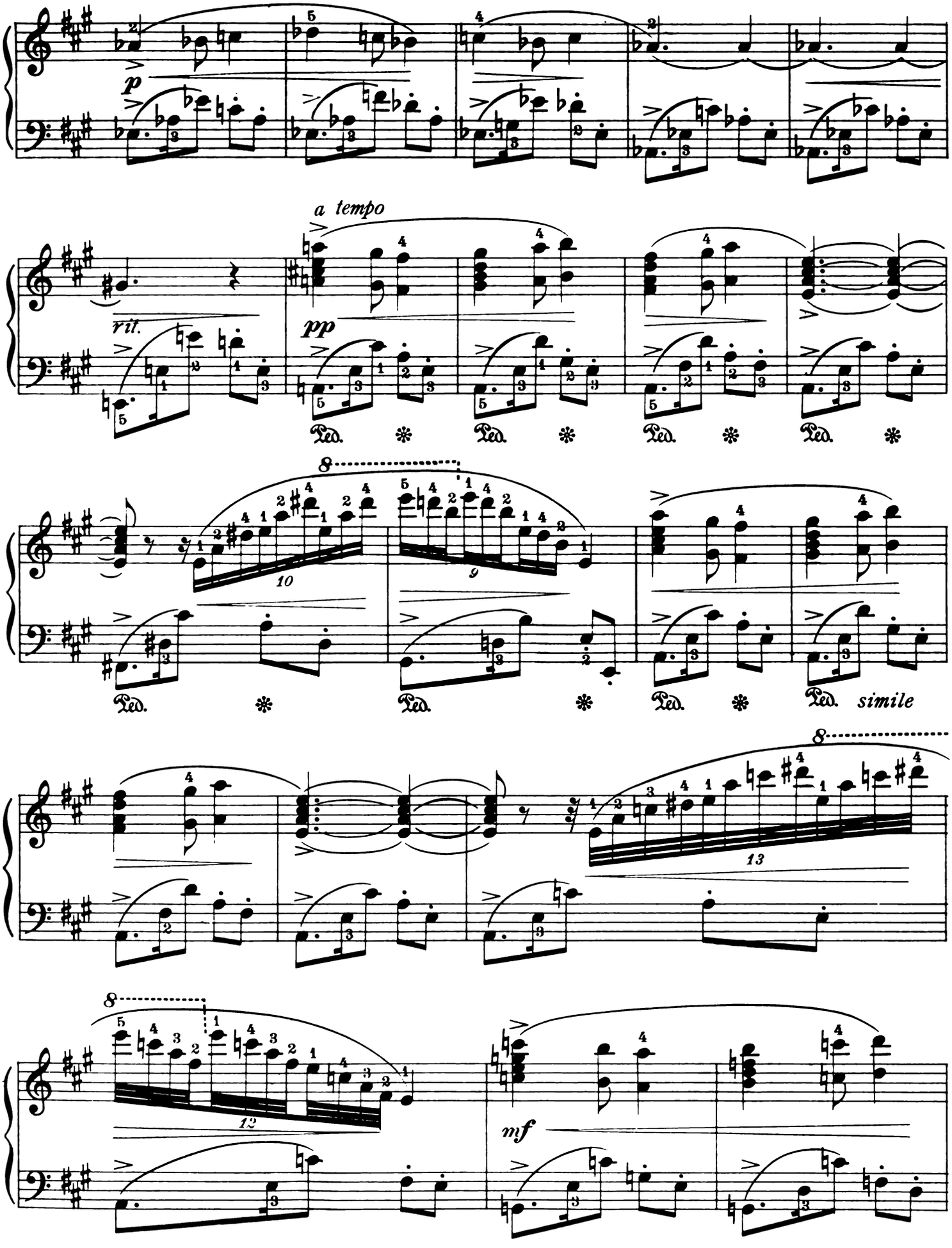
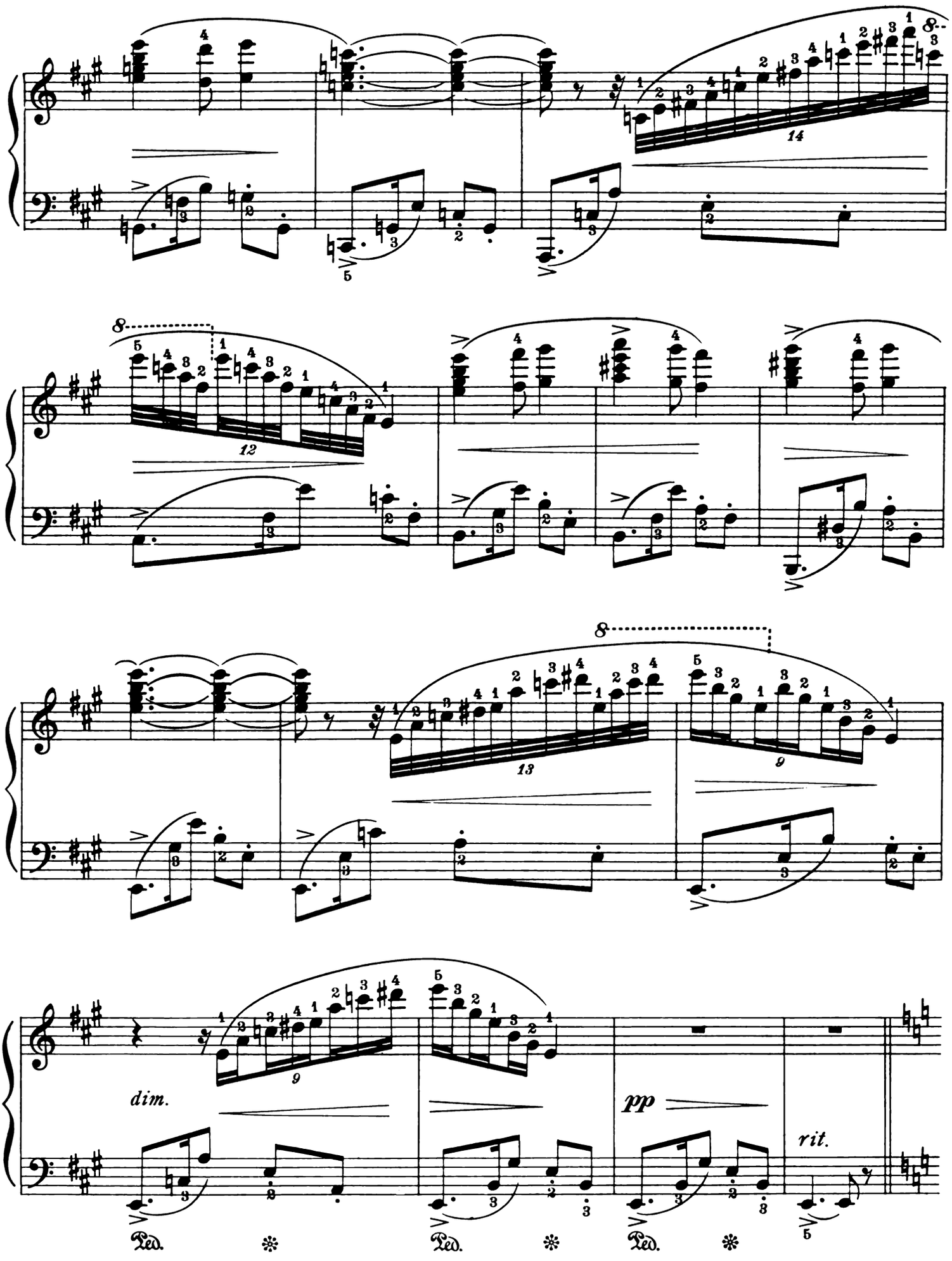
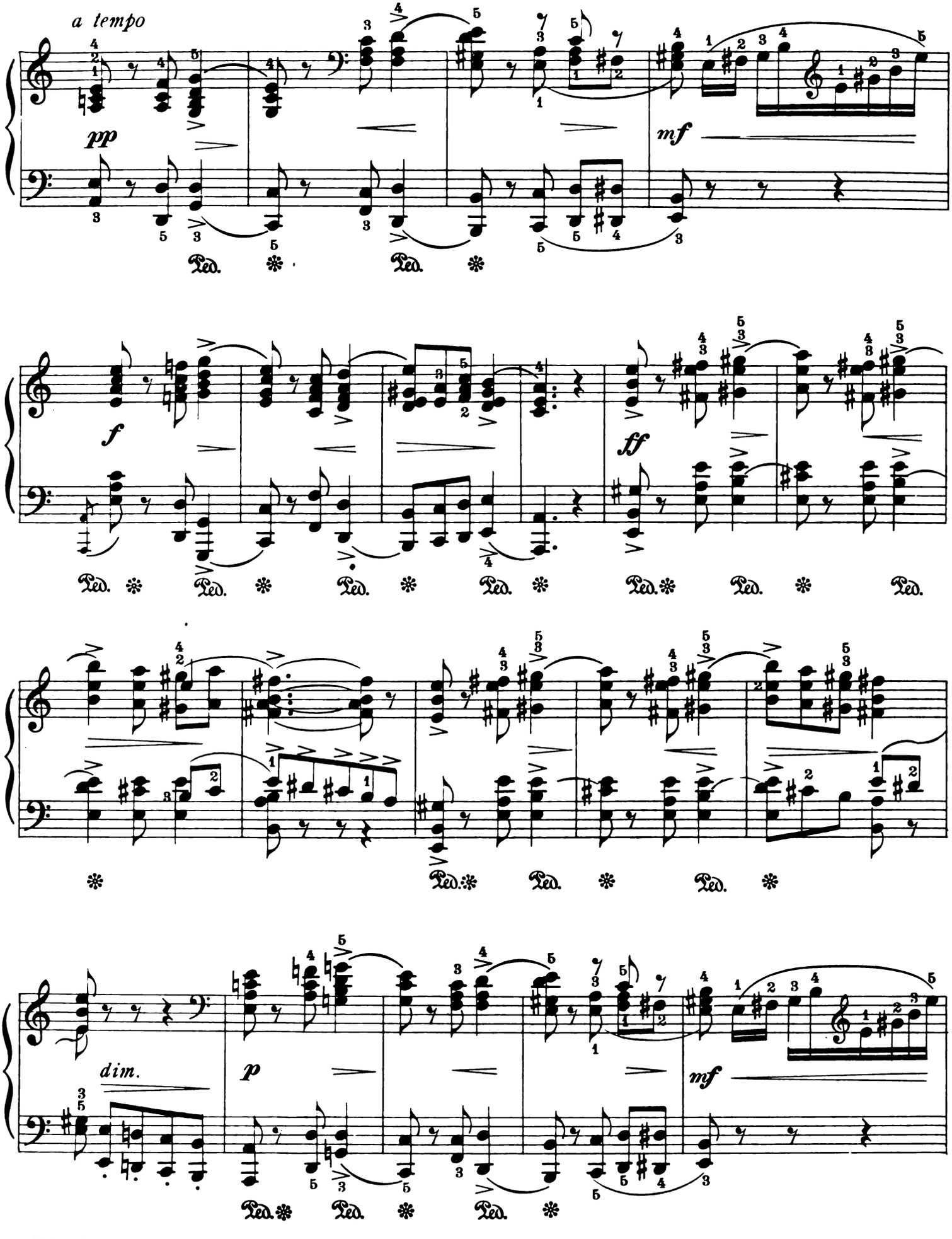
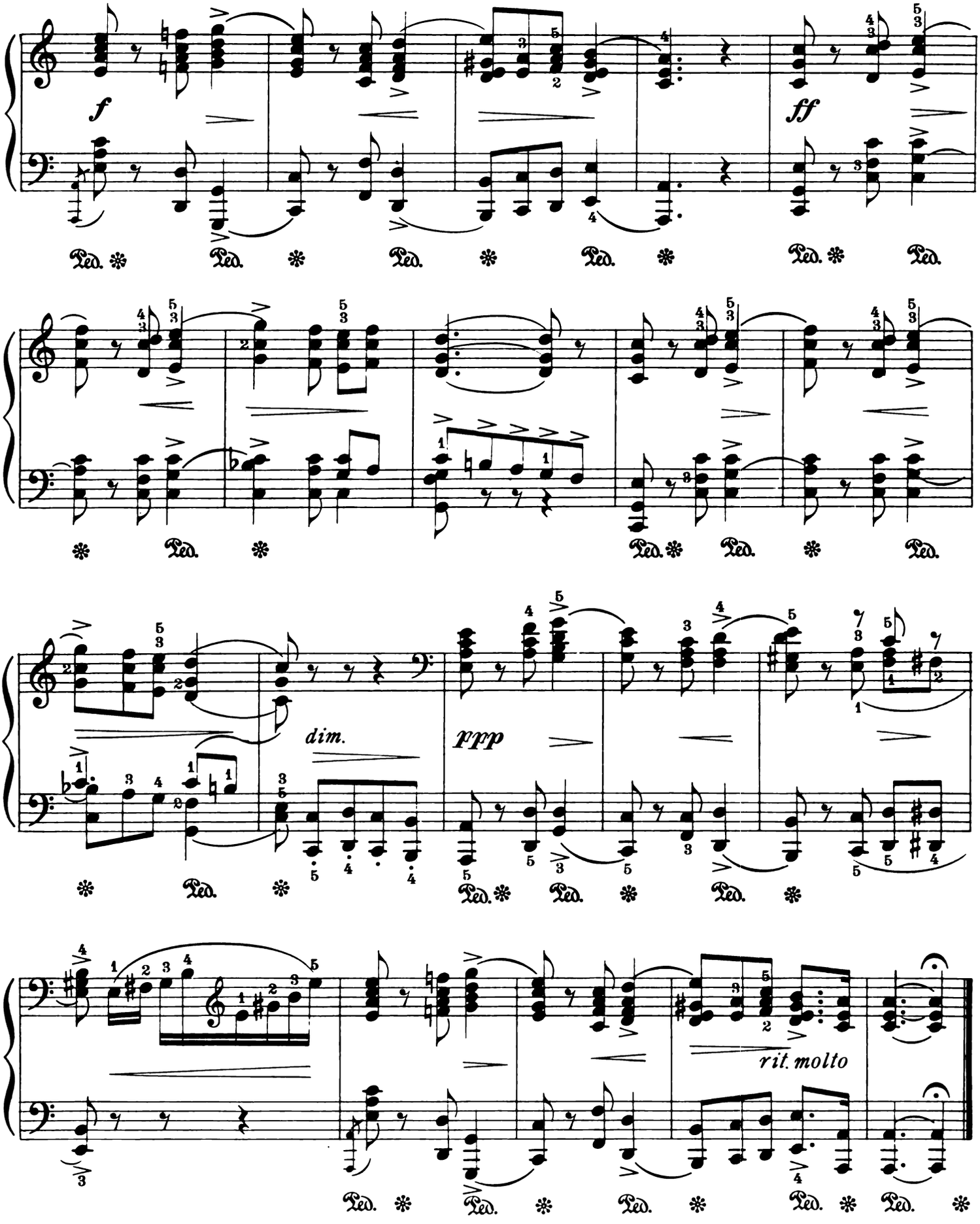

f
ff
Ped.
dim.
p
mf
f


cantabile
p
mf
Ped.
simile


p
a tempo
rit.
pp
Ped.
simile
mf


8
14
8
12
8
13
9
9
dim.
pp
rit.
Ped.
Ped.
Ped.


a tempo
pp
mf
f
ff
dim.
p
mf
Ped.

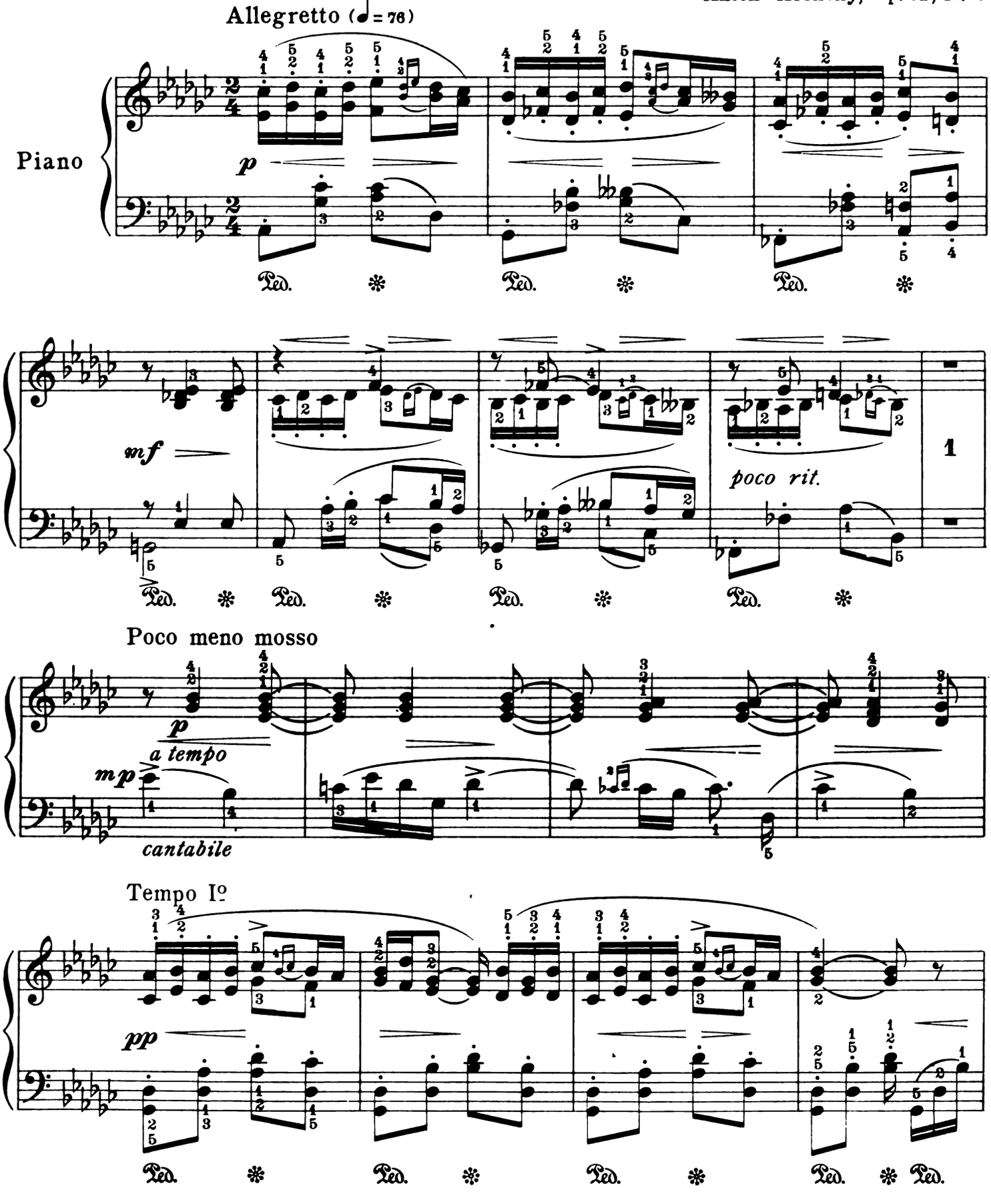

f
ff
dim.
ppp
rit. molto

Près de la Mer

At the Seashore

Edited by Andor Pintér

Anton Arensky, Op. 52, № 5



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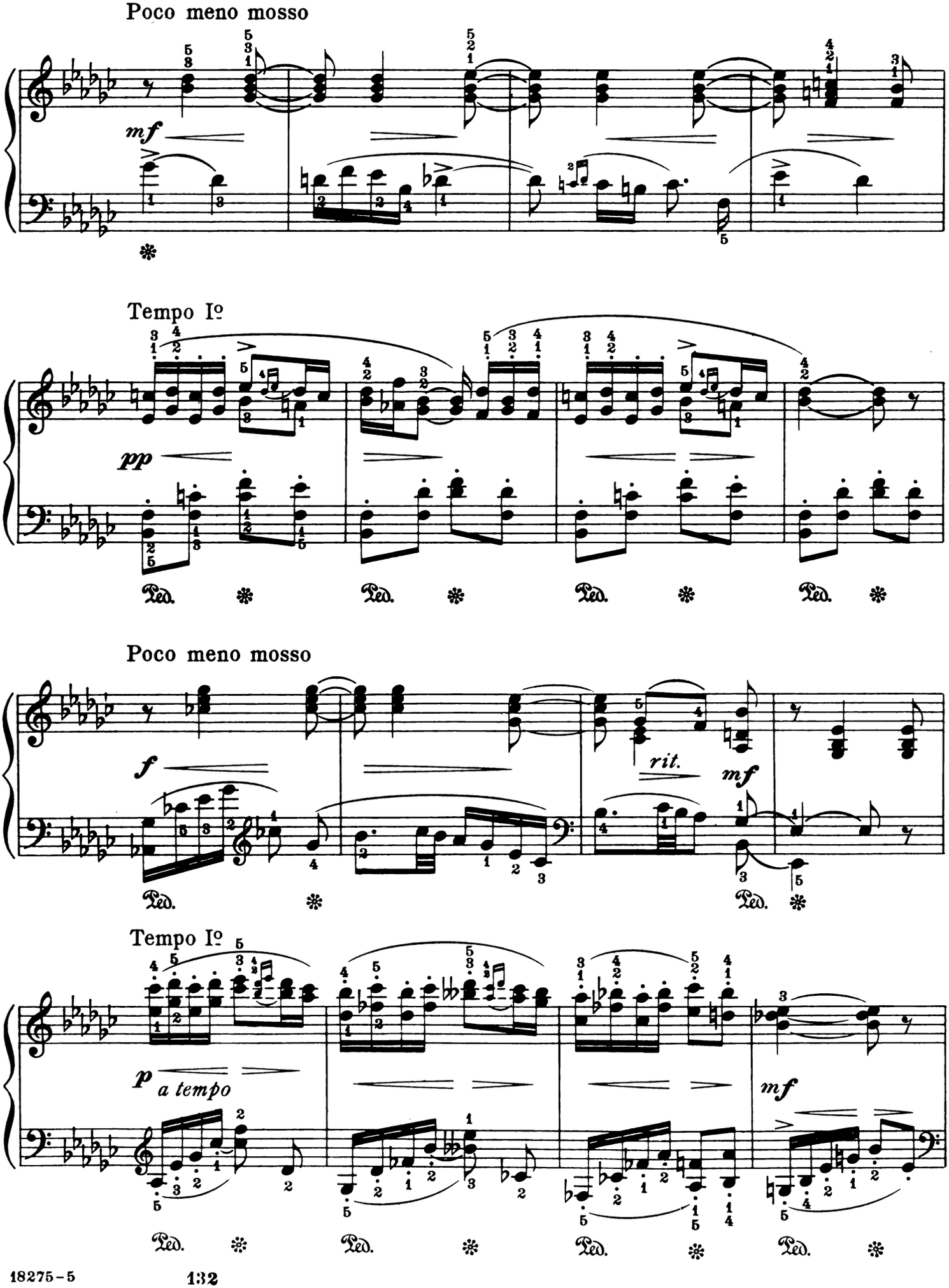
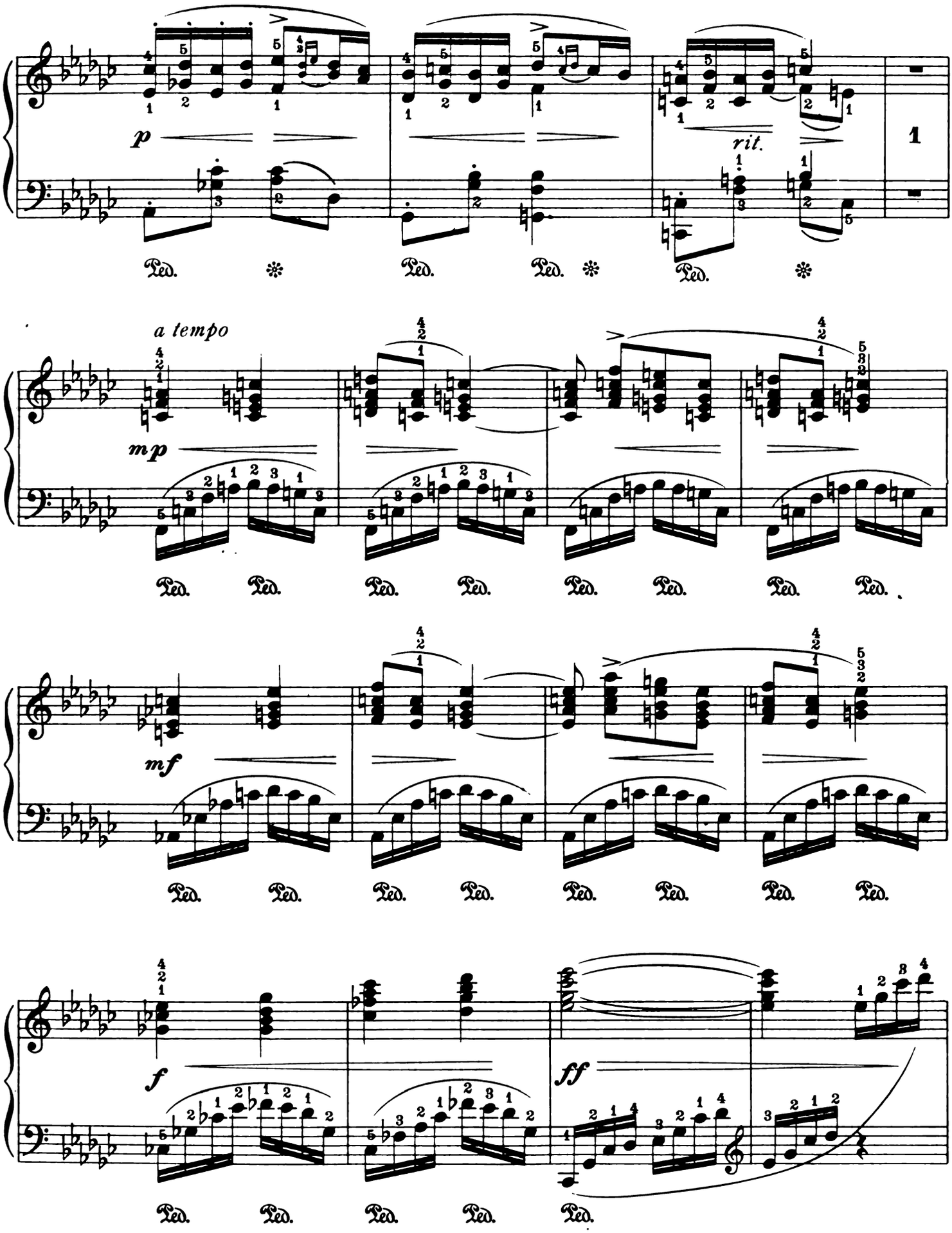
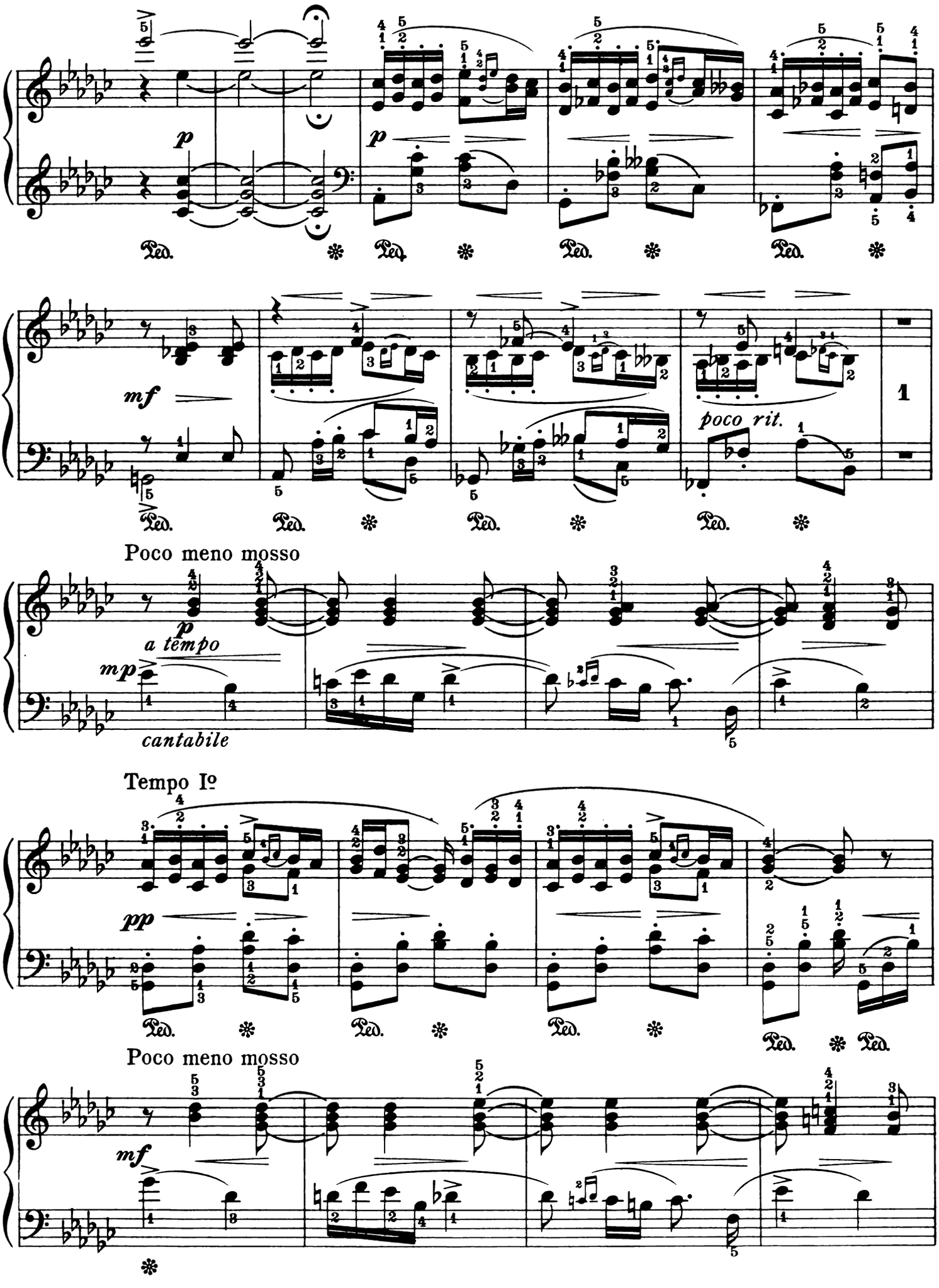
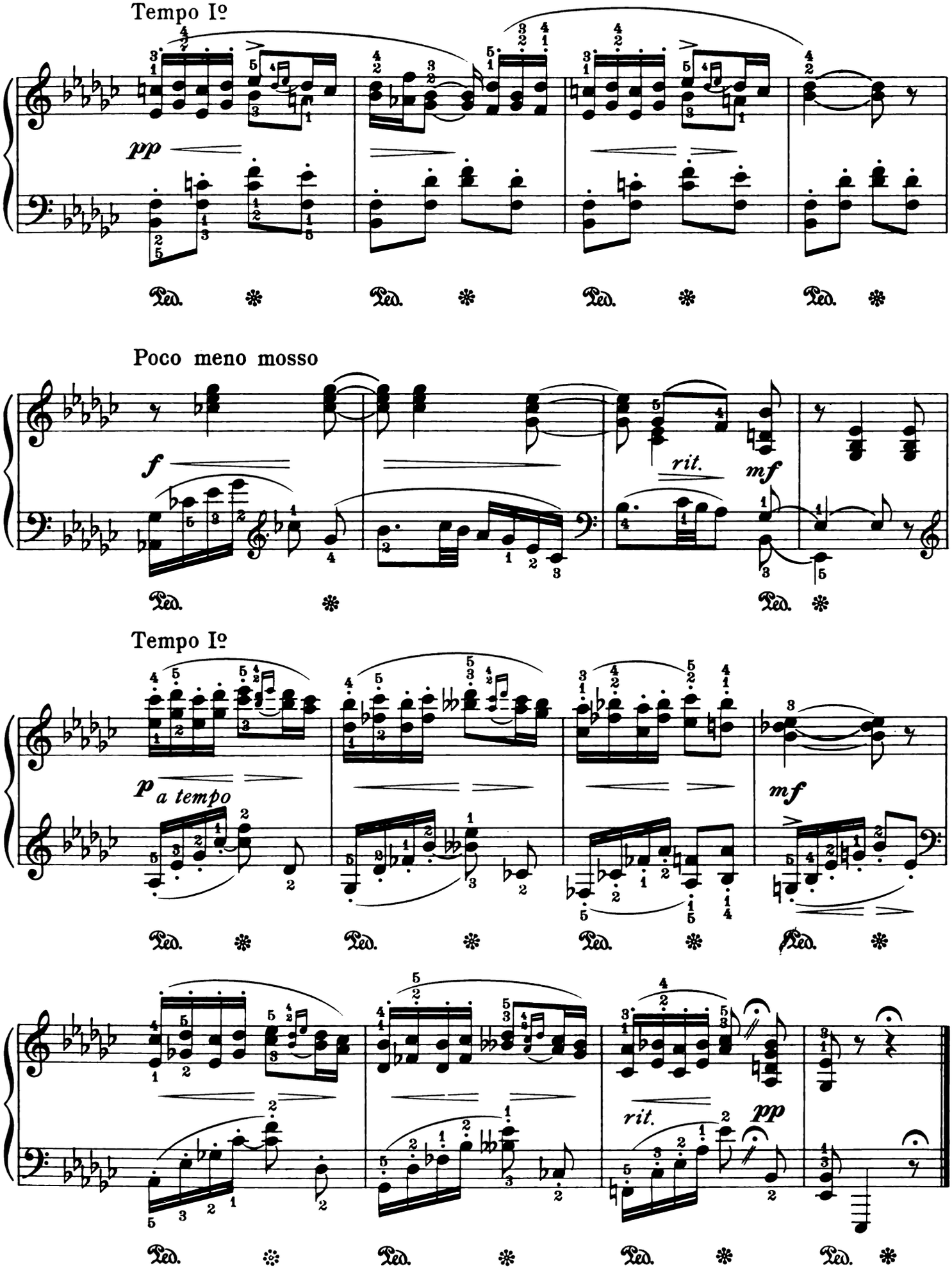

Poco meno mosso
mf
Tempo Iº
pp
Ped.
Poco meno mosso
f
rit.
mf
Tempo Iº
p
a tempo
mf


p
rit.
1
a tempo
mp
mf
f
ff
Ped.


p
p
Ped.
mf
poco rit.
1
Poco meno mosso
a tempo
mp
cantabile
Tempo Iº
pp
Poco meno mosso
mf


Tempo Iº
pp
Ped.
Poco meno mosso
f
rit.
mf
Tempo Iº
p a tempo
mf
rit.
pp

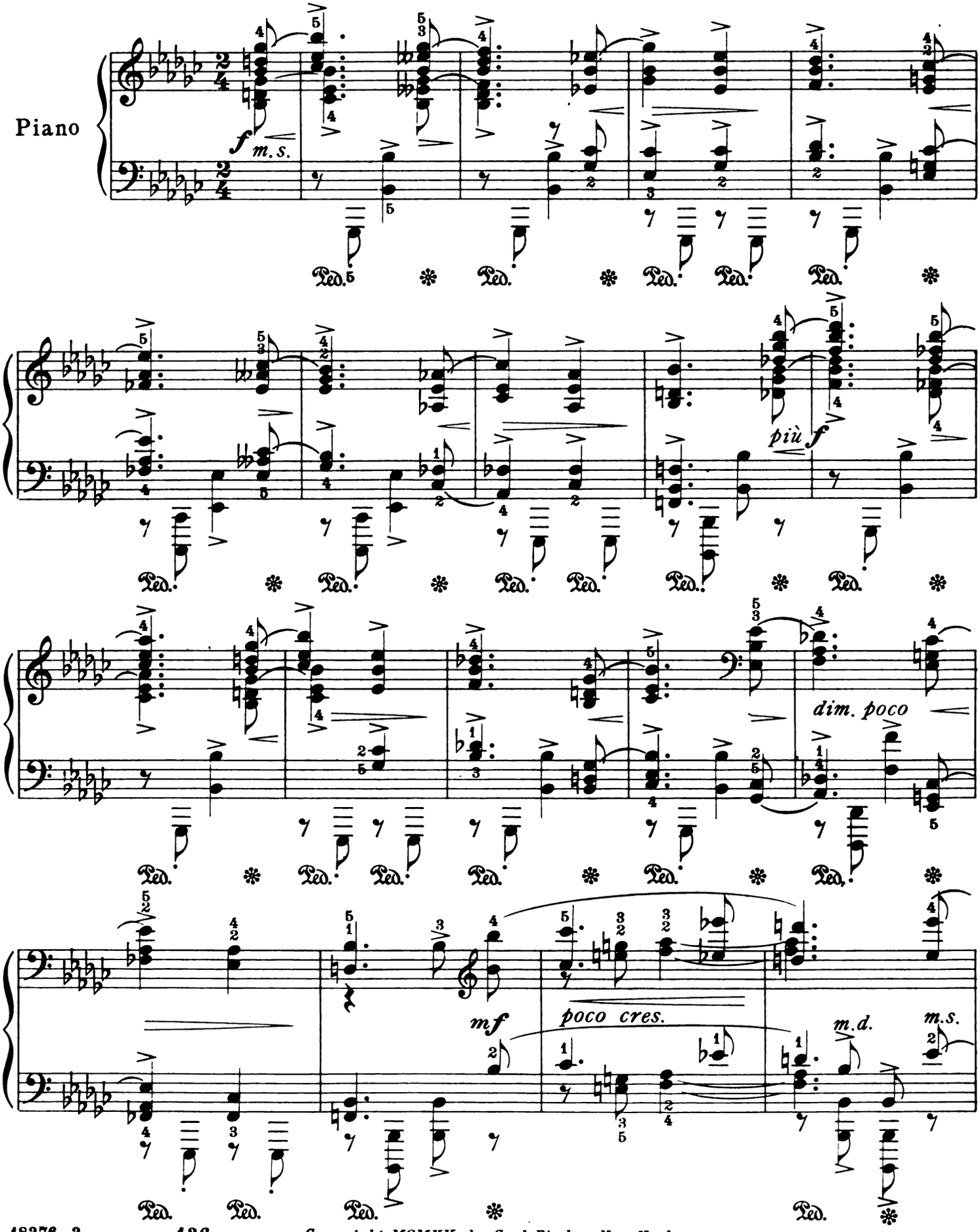
Ballata

Ballad

Edited by Andor Pintér

Vivace, energico

B. Karagitschew, Op. 3, No. 4



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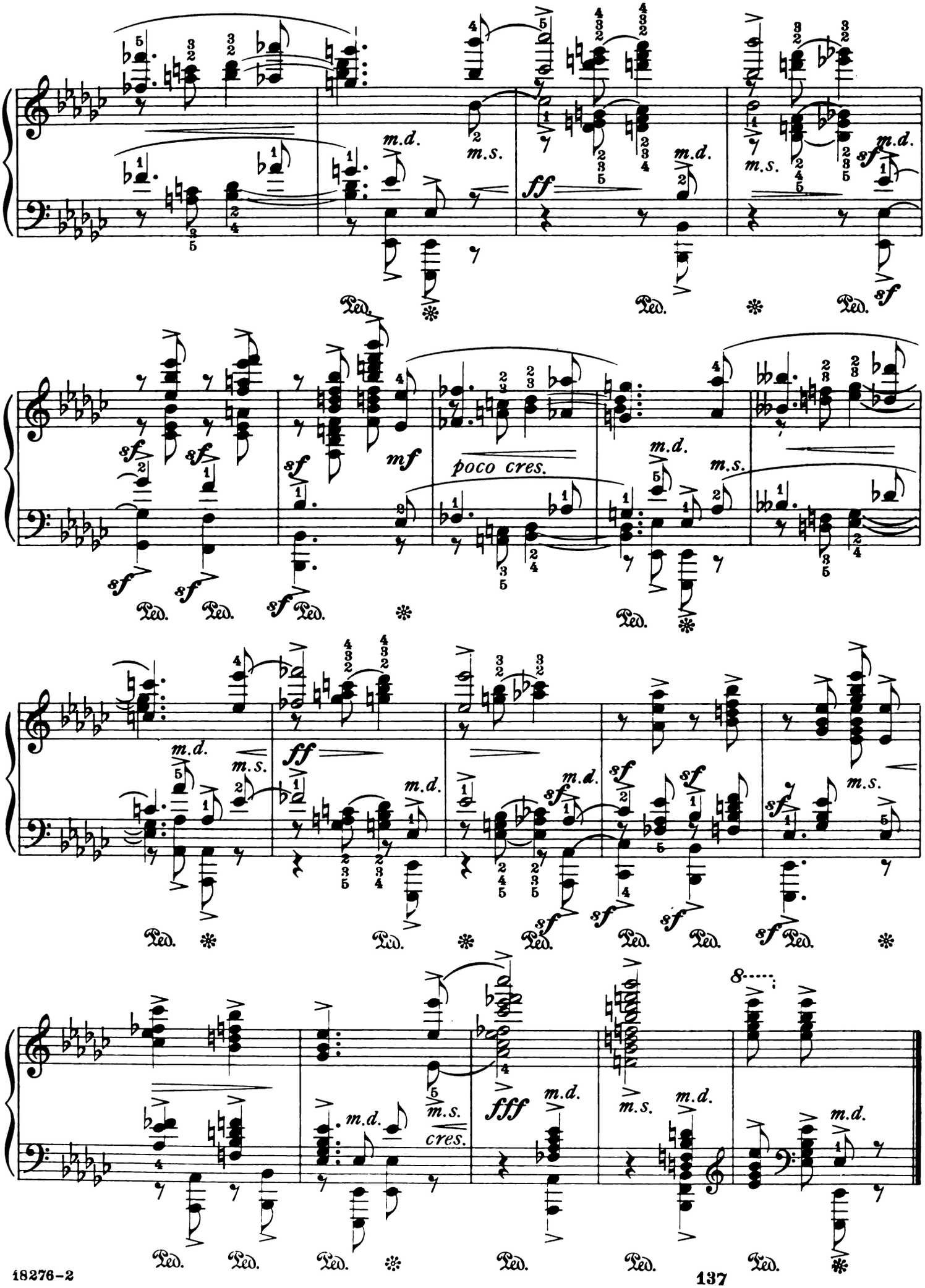
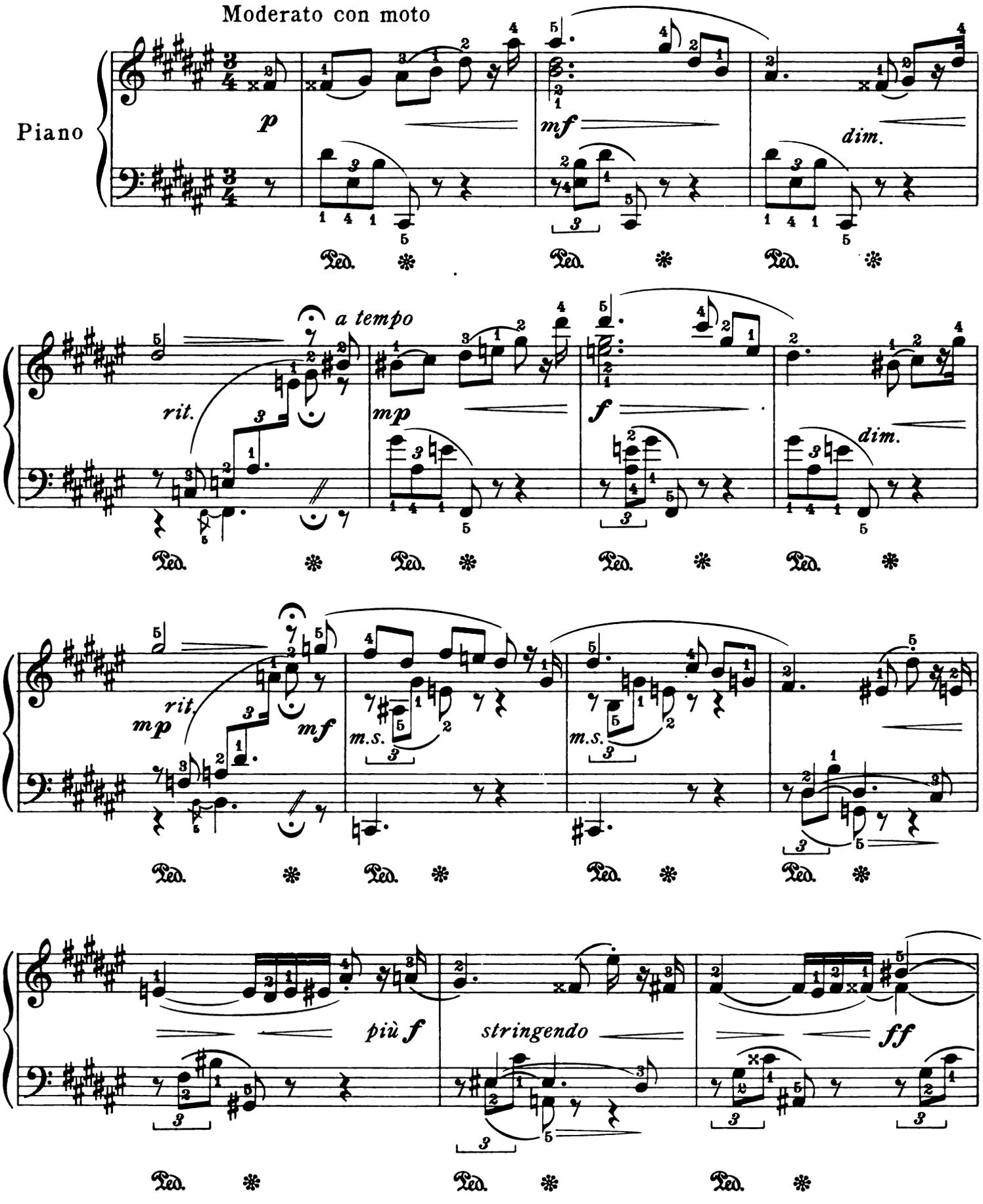

m.d.
m.s.
ff
sf
Ped.
mf
poco cres.
fff
cres.
8

Exaltation

Edited by Andor Pintér

B. Karagitschew, Op. 3, No. 5



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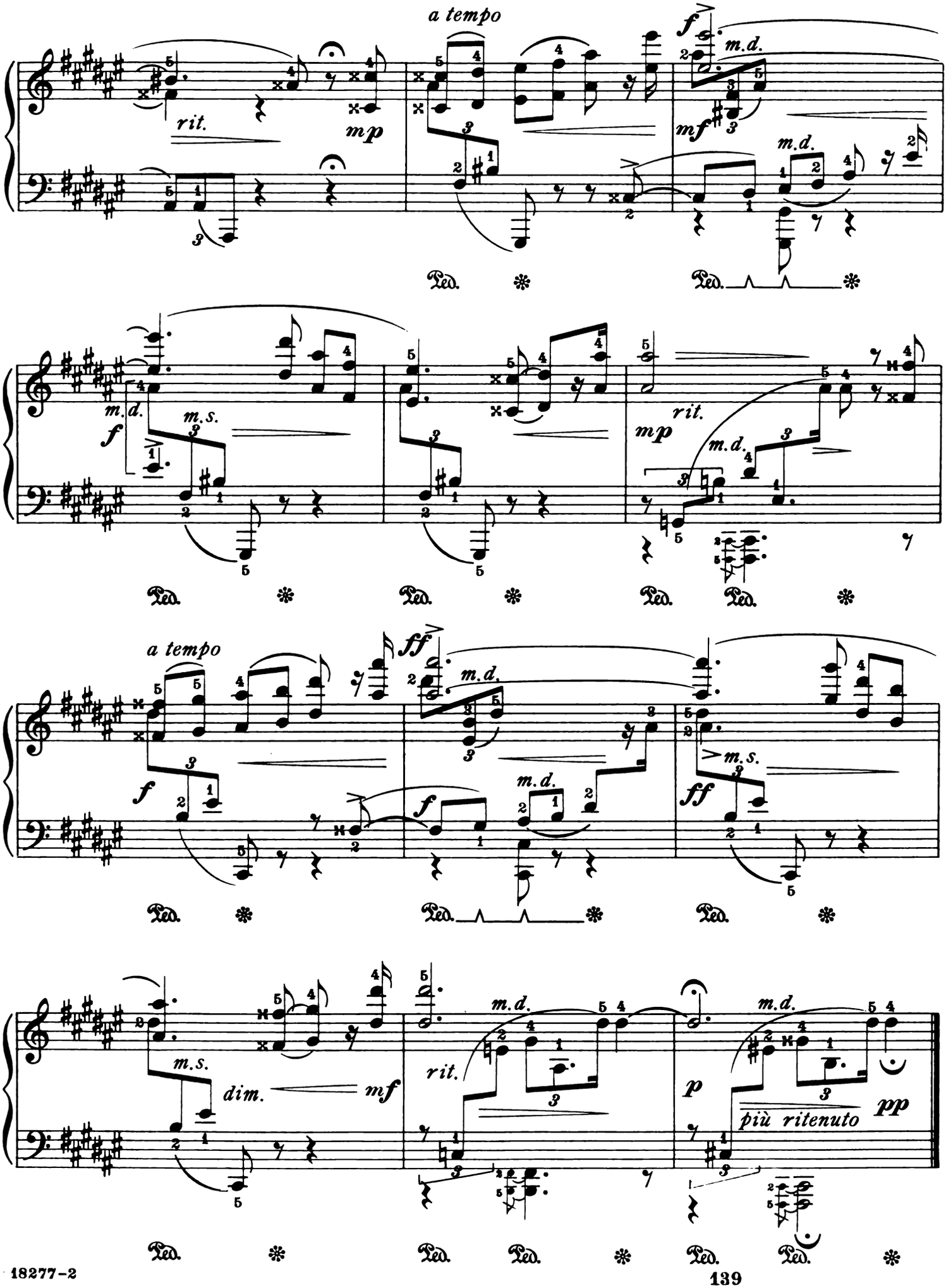

a tempo
rit.
mp
f
m.d.
mf
m.d.
Ped.
m.d.
m.s.
f
rit.
mp
m.d.
Ped.
a tempo
ff
m.d.
f
m.d.
f
m.s.
ff
Ped.
m.s.
dim.
mf
rit.
m.d.
p
m.d.
più ritenuto
pp
Ped.

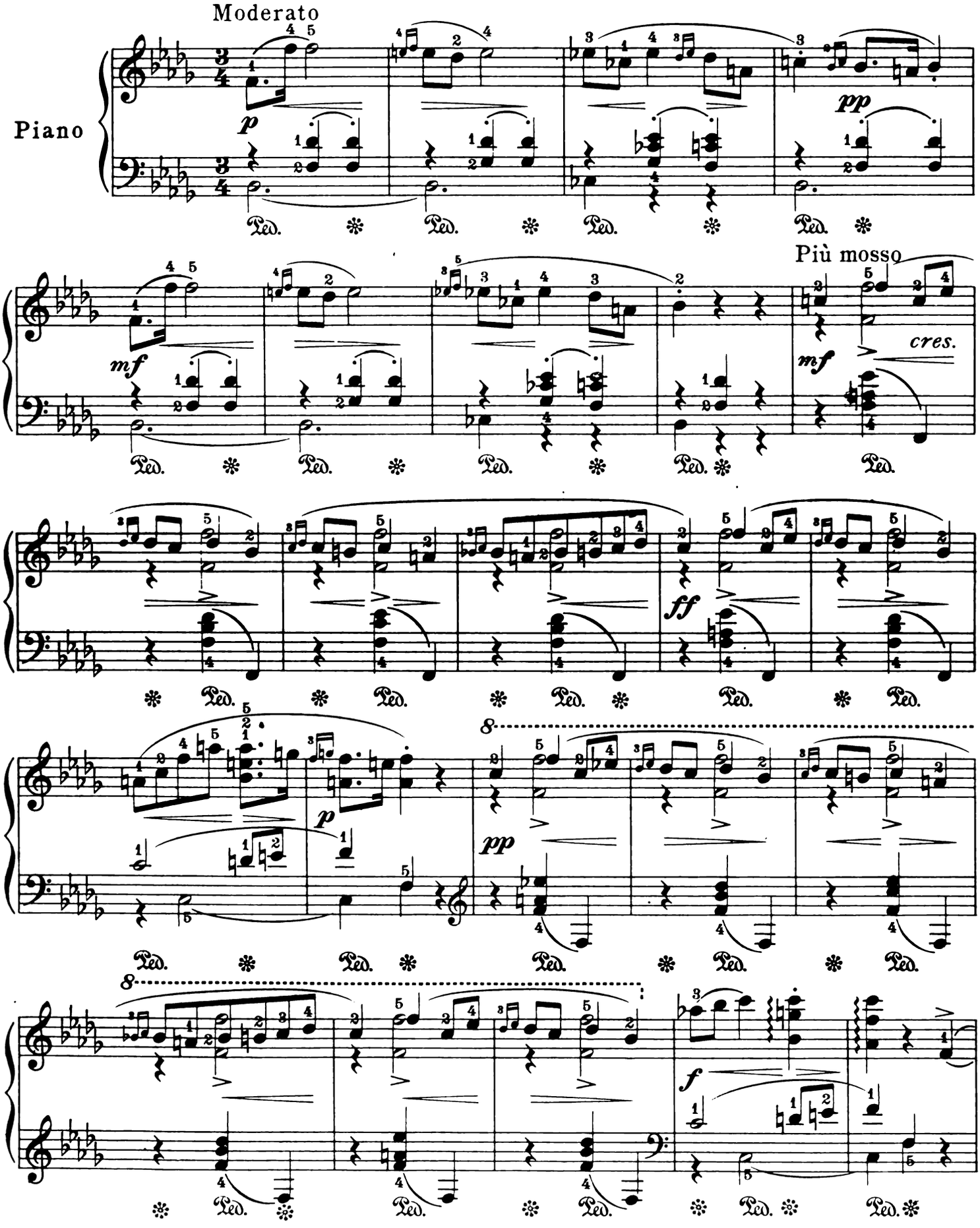
Dedicated to Joseph Avgustinovitch

Second Mazurka

in B flat minor

Edited by Andor Pintér

Génari Karganoff, Op. 8, Nº 2



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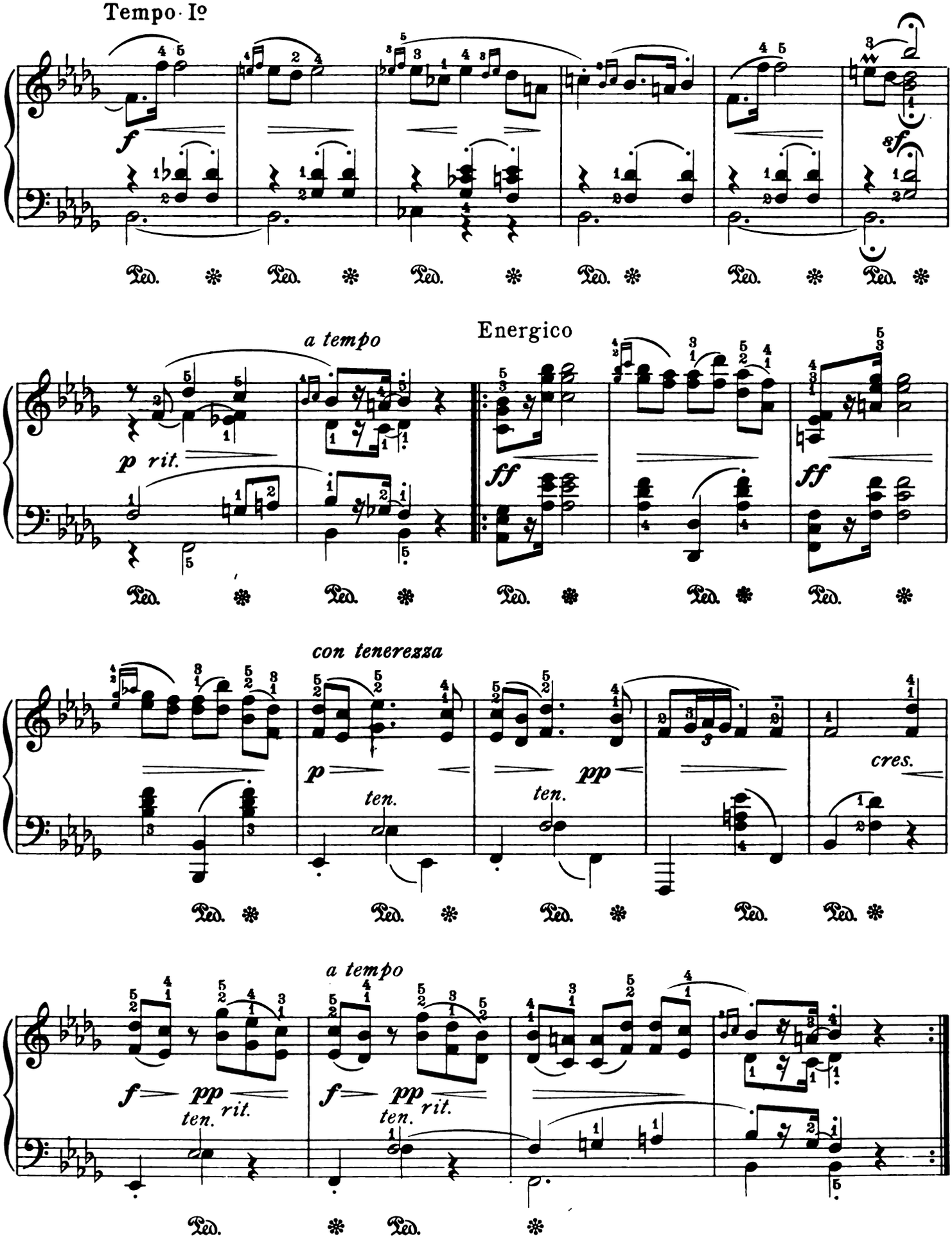
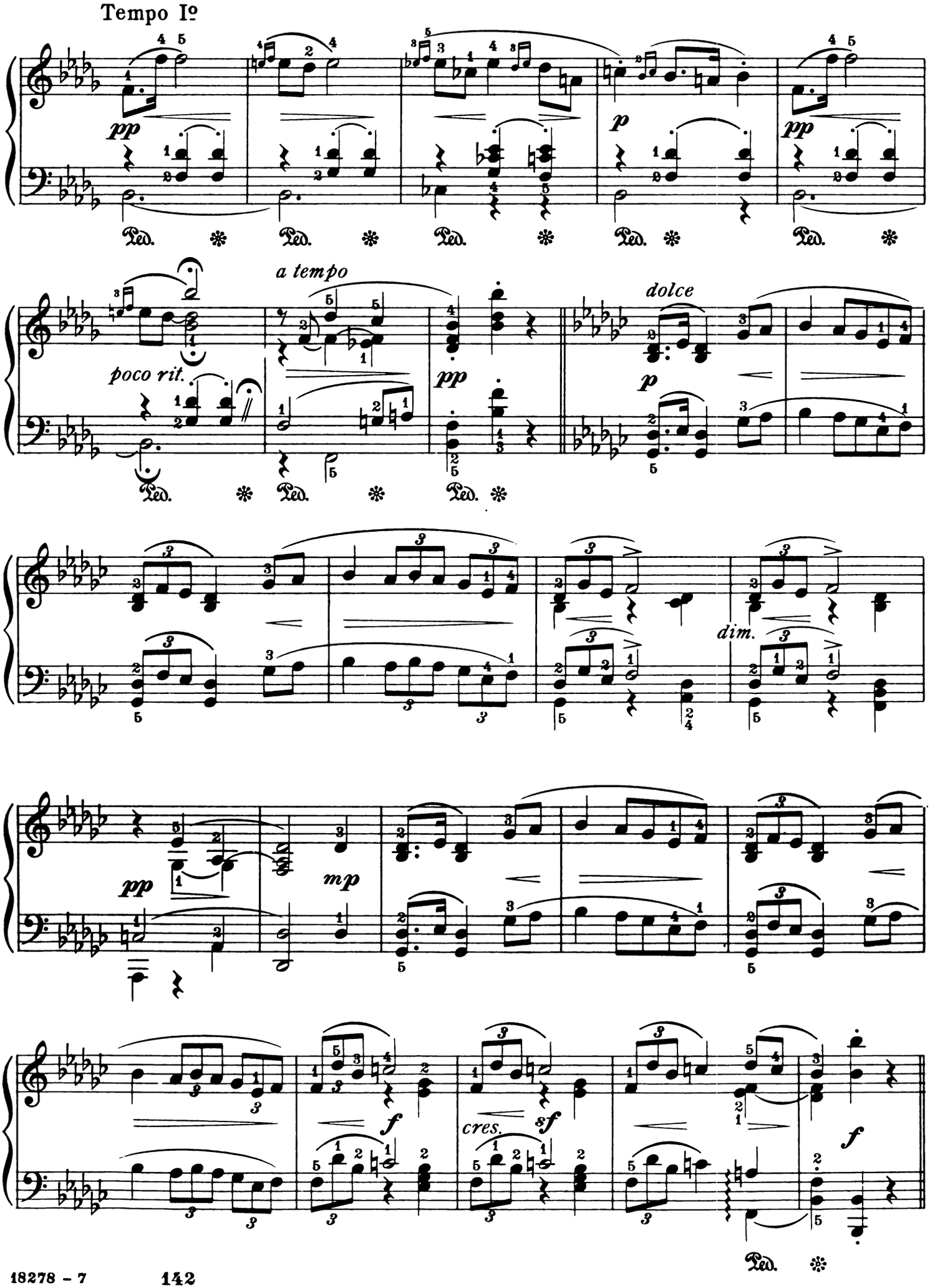
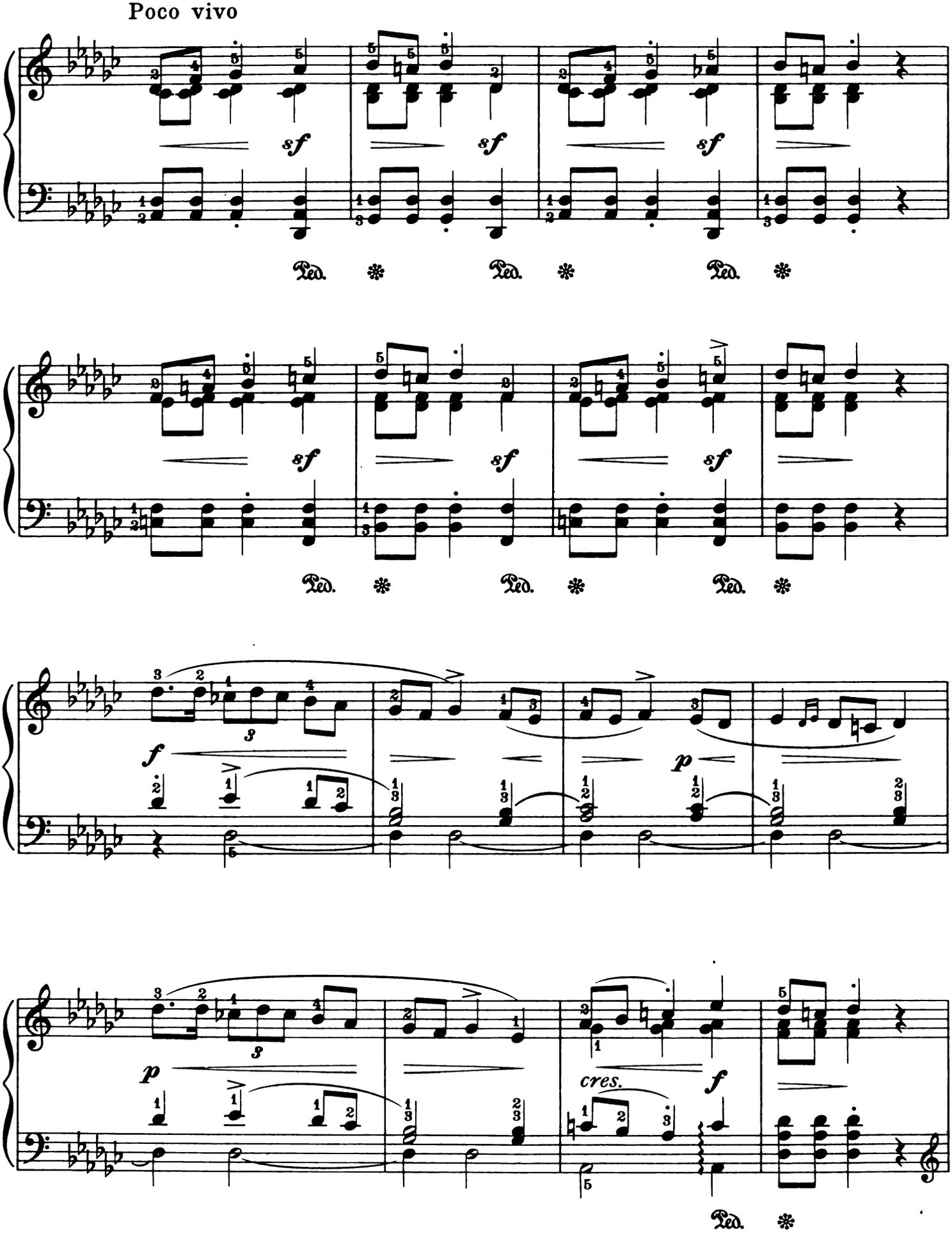
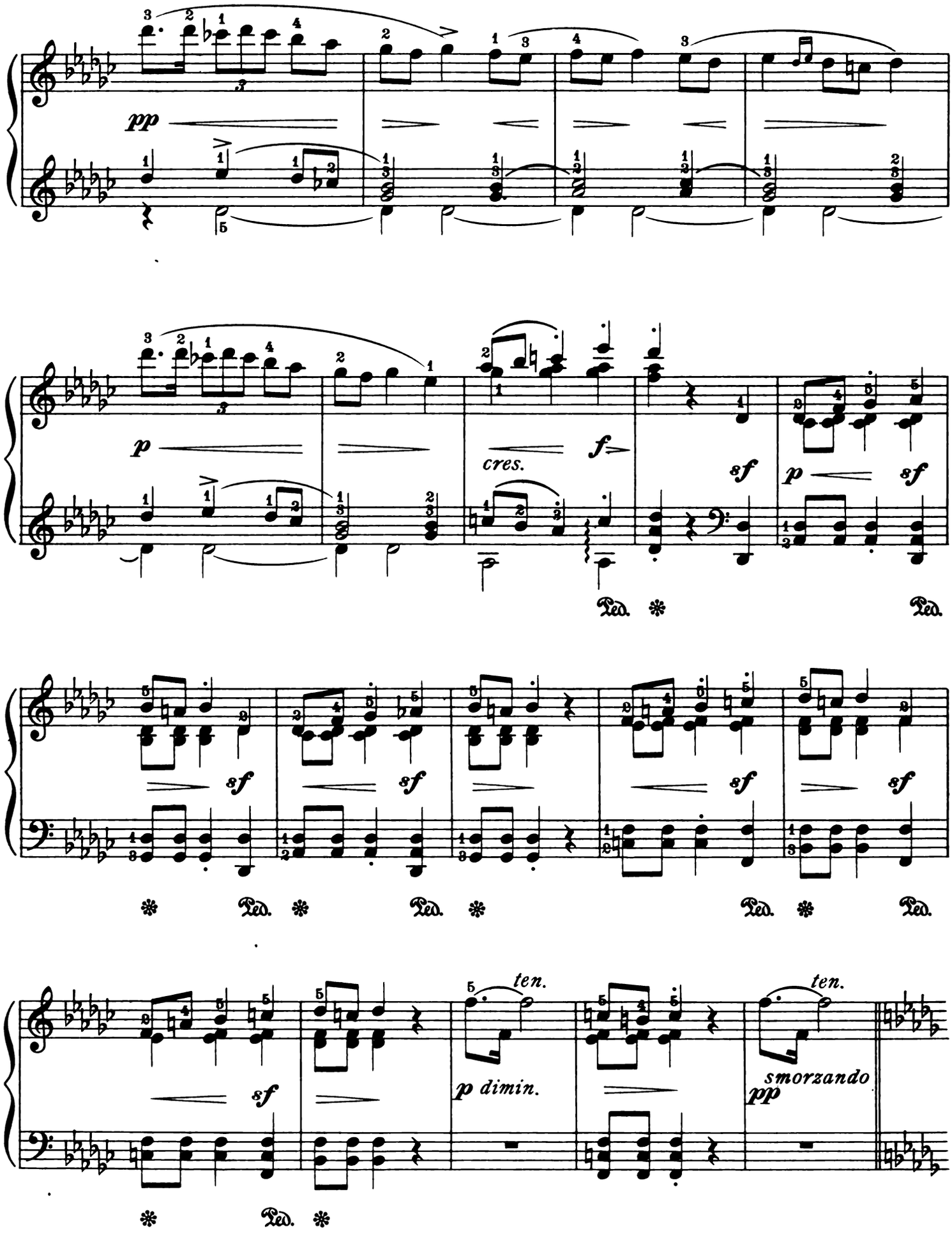
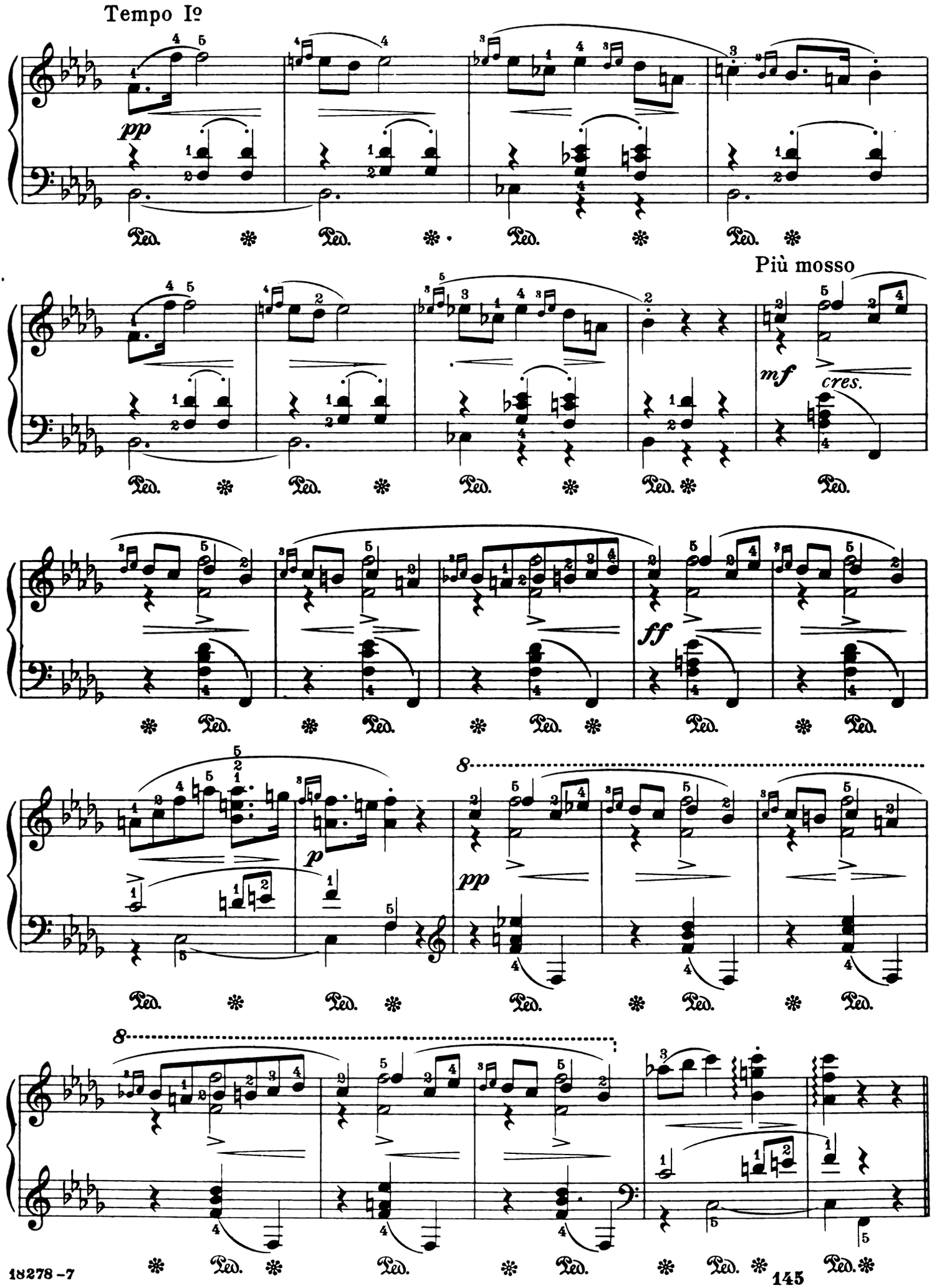
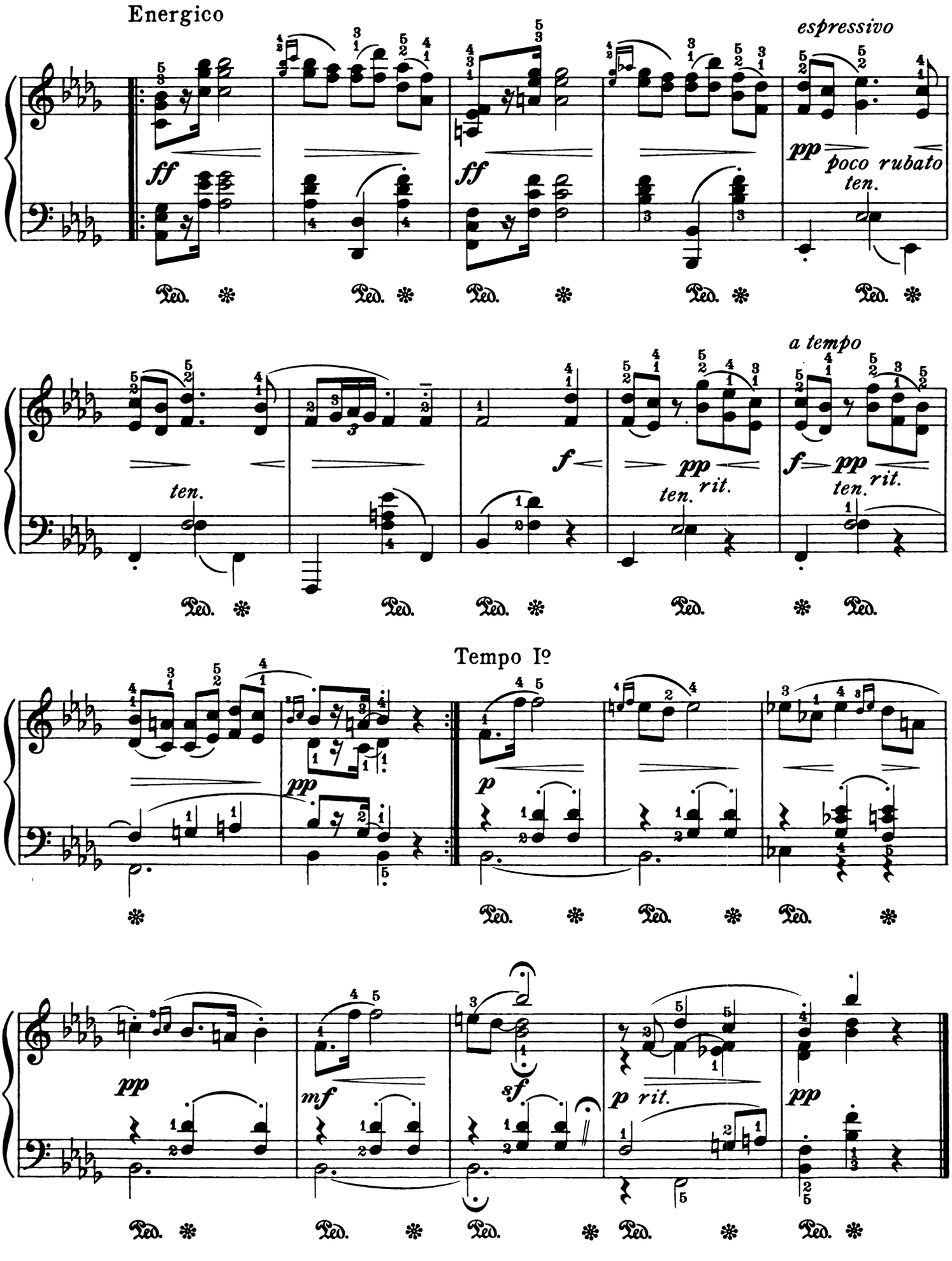

Tempo Iº
a tempo
Energico
p rit.
con tenerezza
ten.
cres.
a tempo
rit.


Tempo Iº
pp
Ped.
p
pp
poco rit.
a tempo
pp
dolce
p
dim.
pp
mp
f
cres.
sf
f
Ped.


Poco vivo
sf
Ped.
f
p
cres.


pp
p
cres.
f
sf
Ped.
ten.
p dimin.
smorzando

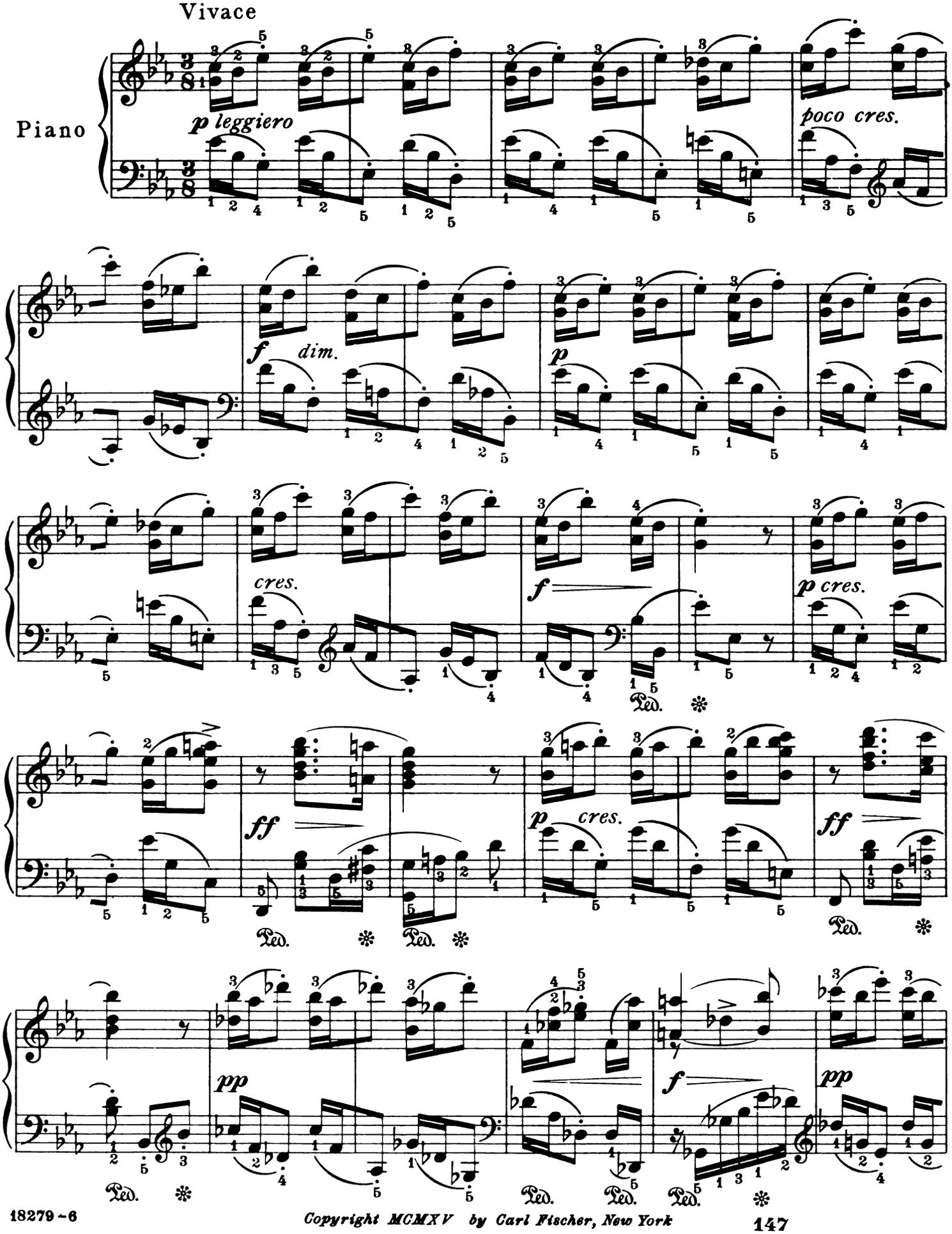

Tempo Iº
pp
Più mosso
mf
cres.
ff
p
pp
8
8
Ped.


Energico
espressivo
ff
ff
pp
poco rubato
ten.
Ped.
a tempo
ten.
f
pp
rit.
ten.
f
pp
rit.
ten.
Tempo Iº
pp
p
pp
mf
sf
p
rit.
pp

Scherzino

Edited by Andor Pintér

Génari Karganoff, Op. 20, № 8



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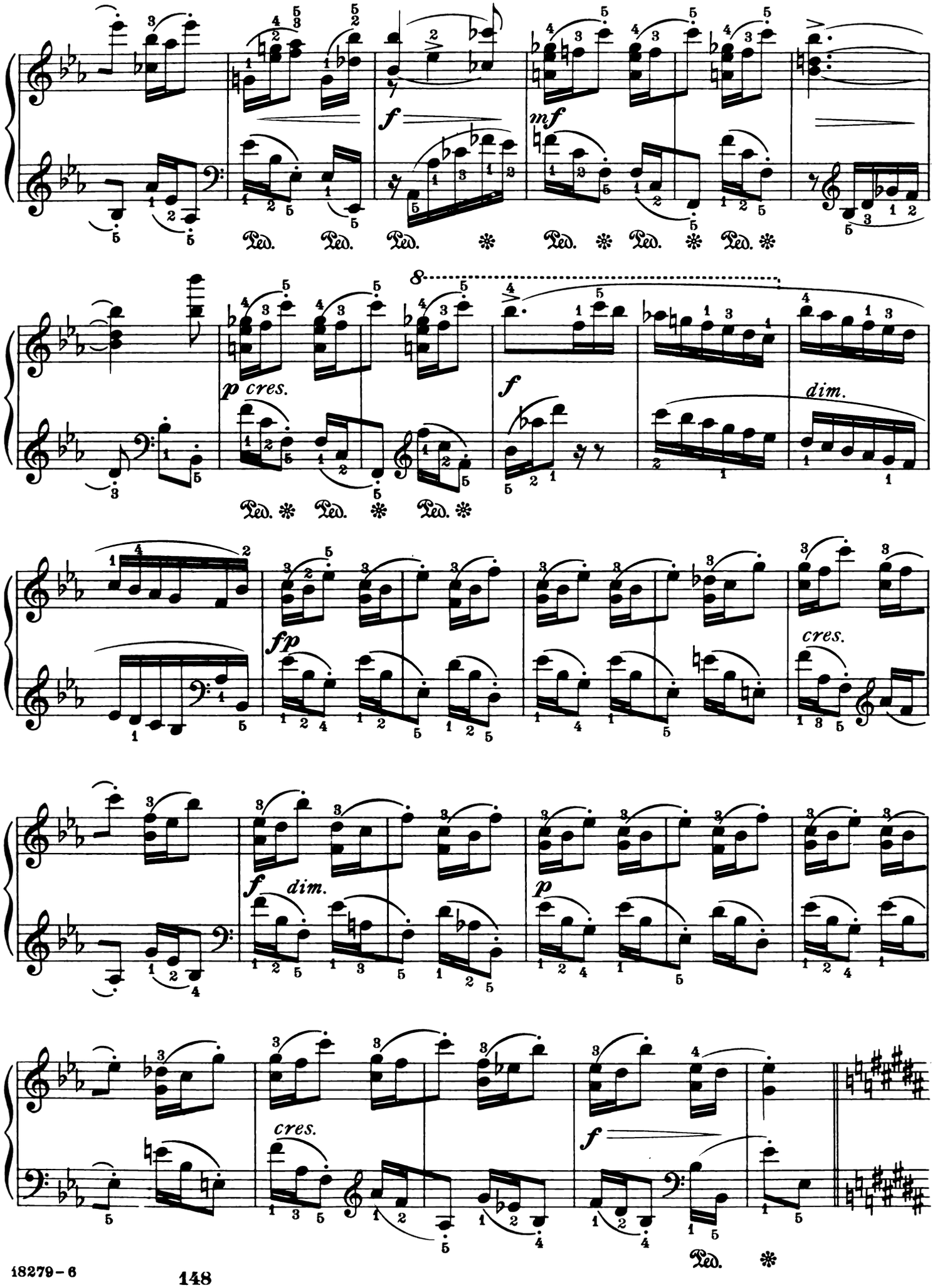
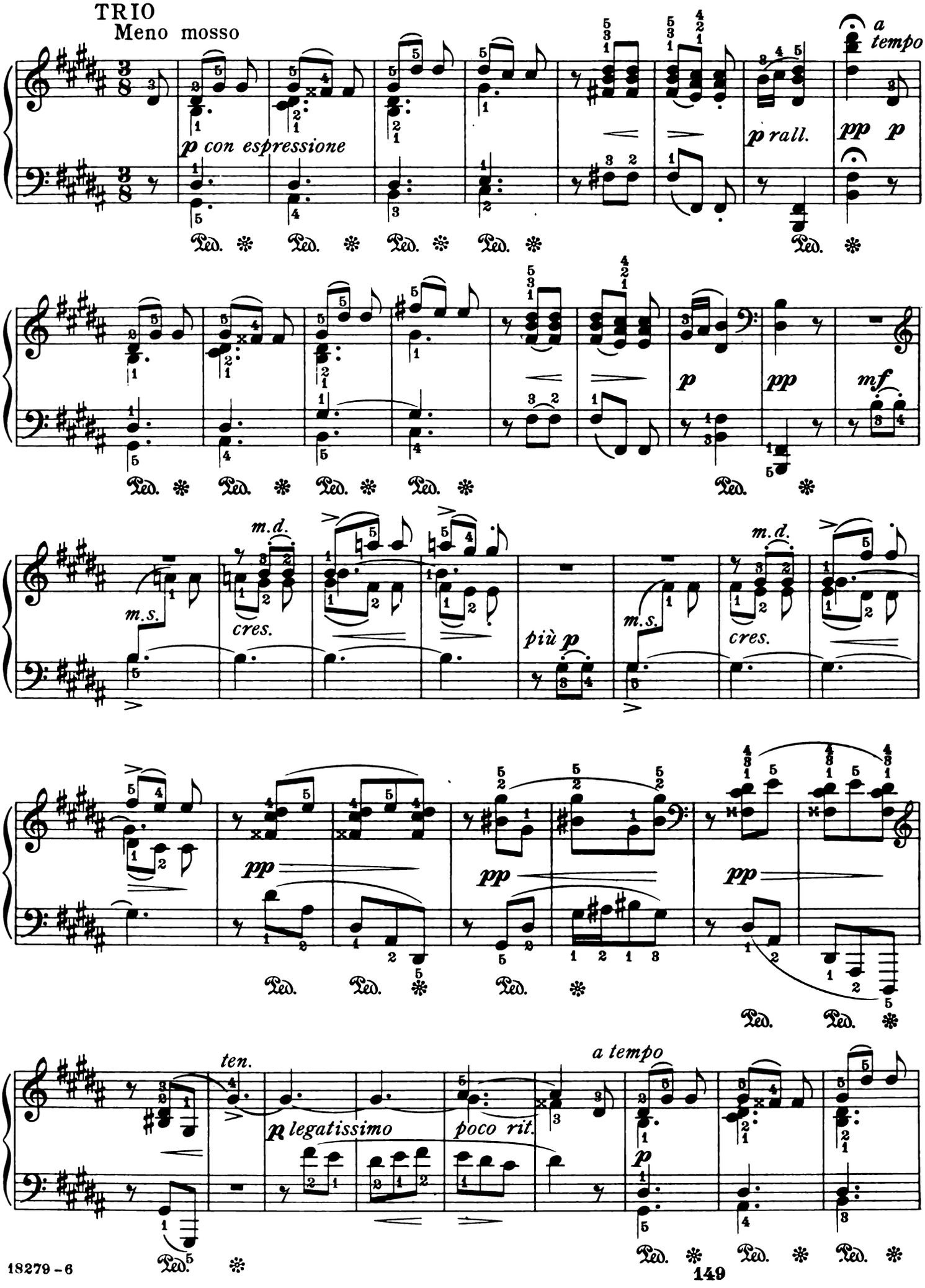
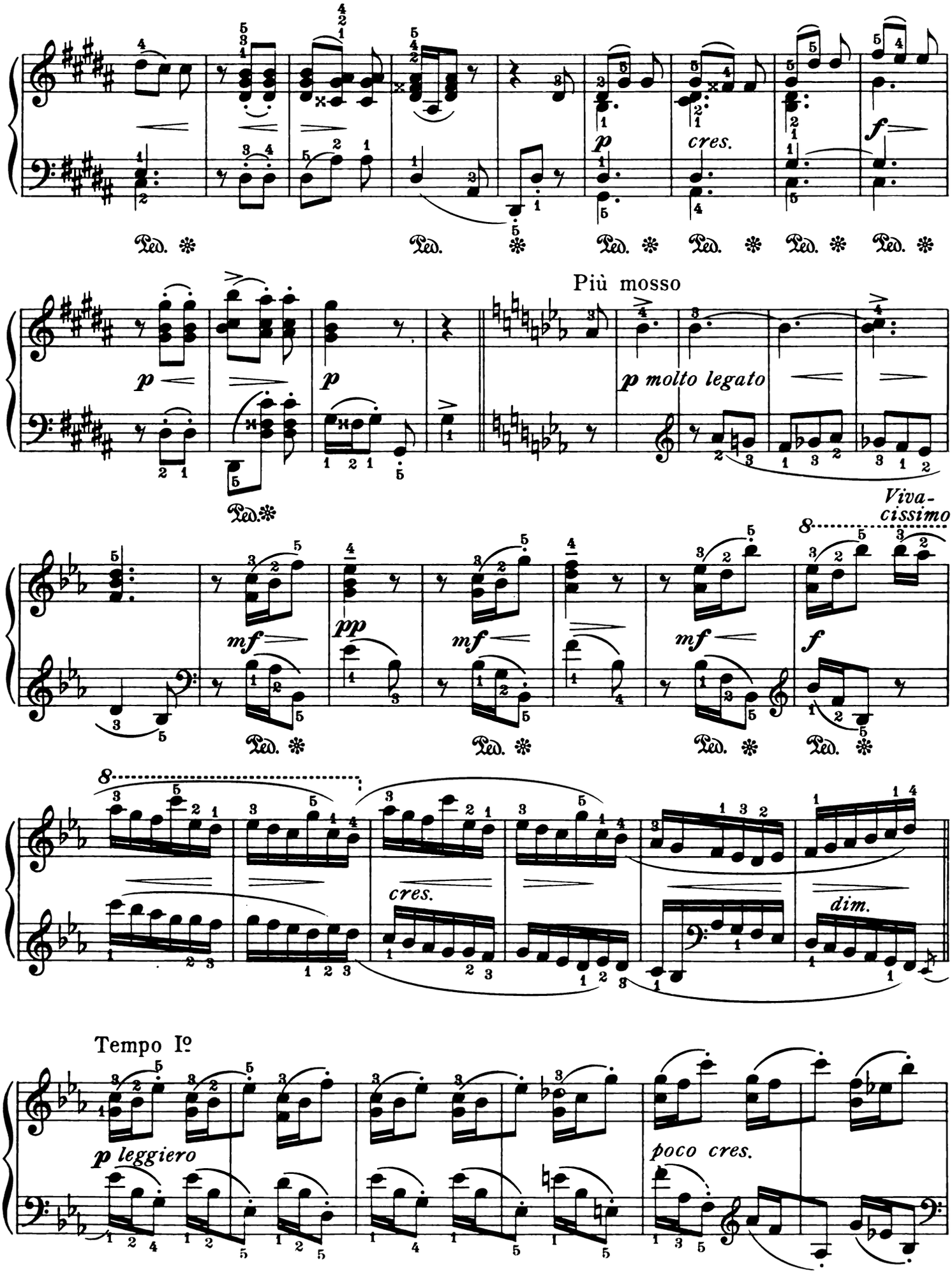
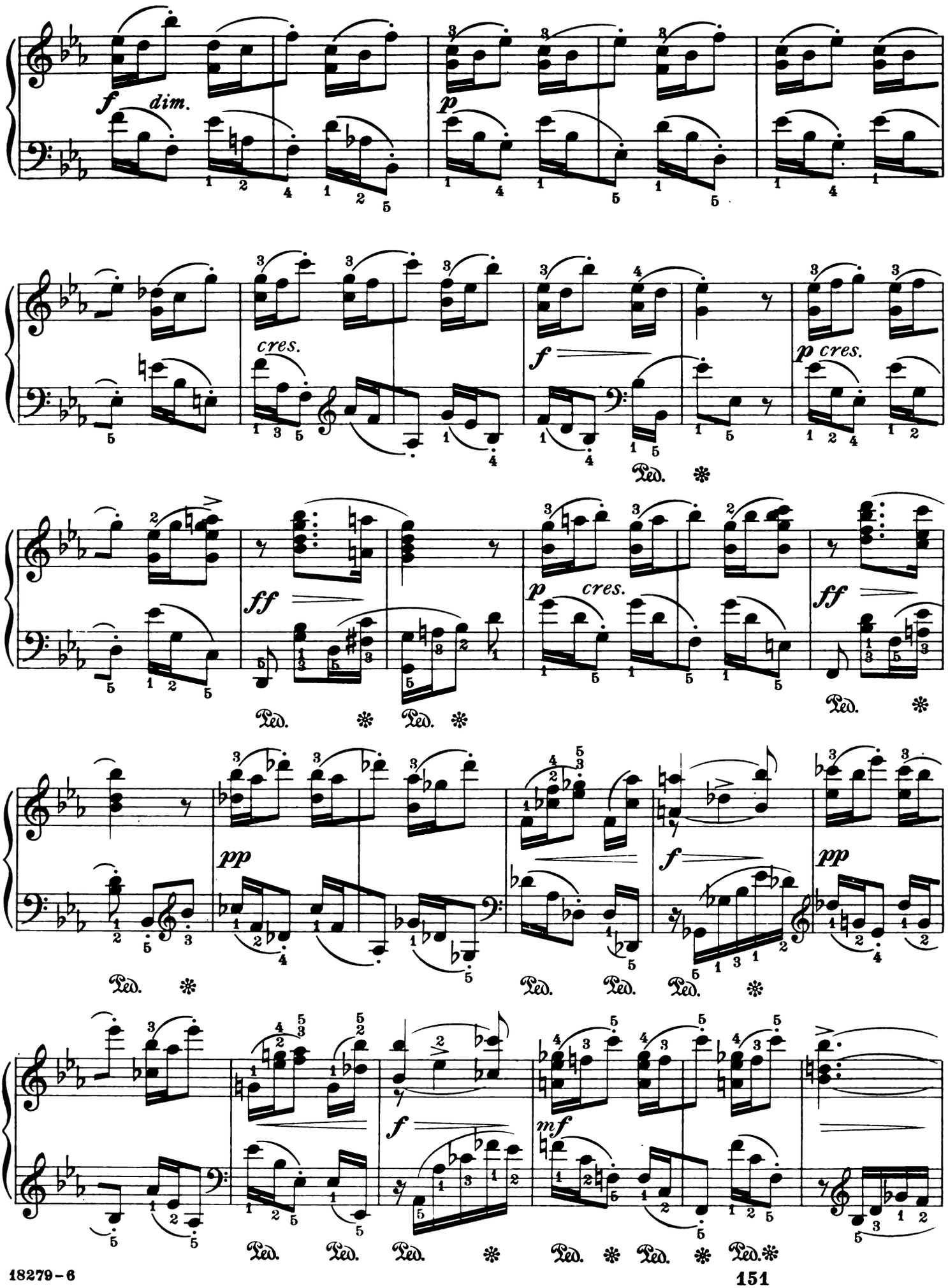
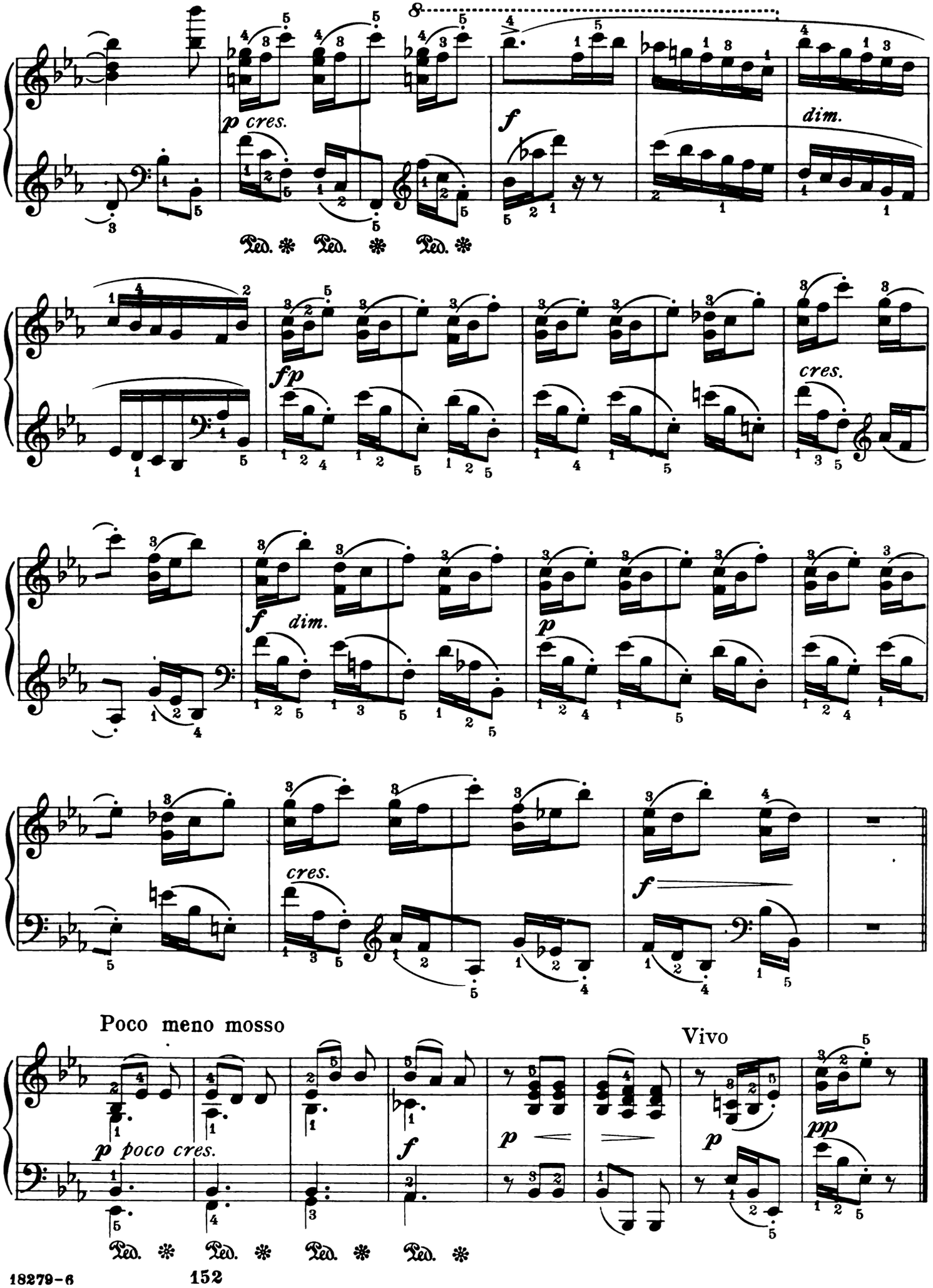

f
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
8
p cres.
f
dim.
Ped. Ped. Ped.
fp
cres.
f dim.
p
cres.
f
Ped.


TRIO
Meno mosso
p con espressione
p rall.
pp
a tempo
p
pp
mf
m.d.
m.s.
cres.
più p
ten.
p legatissimo
poco rit.
a tempo
Ped.


cres.
Più mosso
p molto legato
Viva-
cissimo
cres.
dim.
Tempo Iº
p leggiero
poco cres.


f
dim.
p
cres.
f
p cres.
ff
p
cres.
ff
pp
f
pp
f
mf
Ped.


p cres.
f
dim.
fp
cres.
f
dim.
p
cres.
f
Poco meno mosso
p poco cres.
f
p
Vivo
p
pp
Ped. * Ped. * Ped. * Ped. *

Élégie

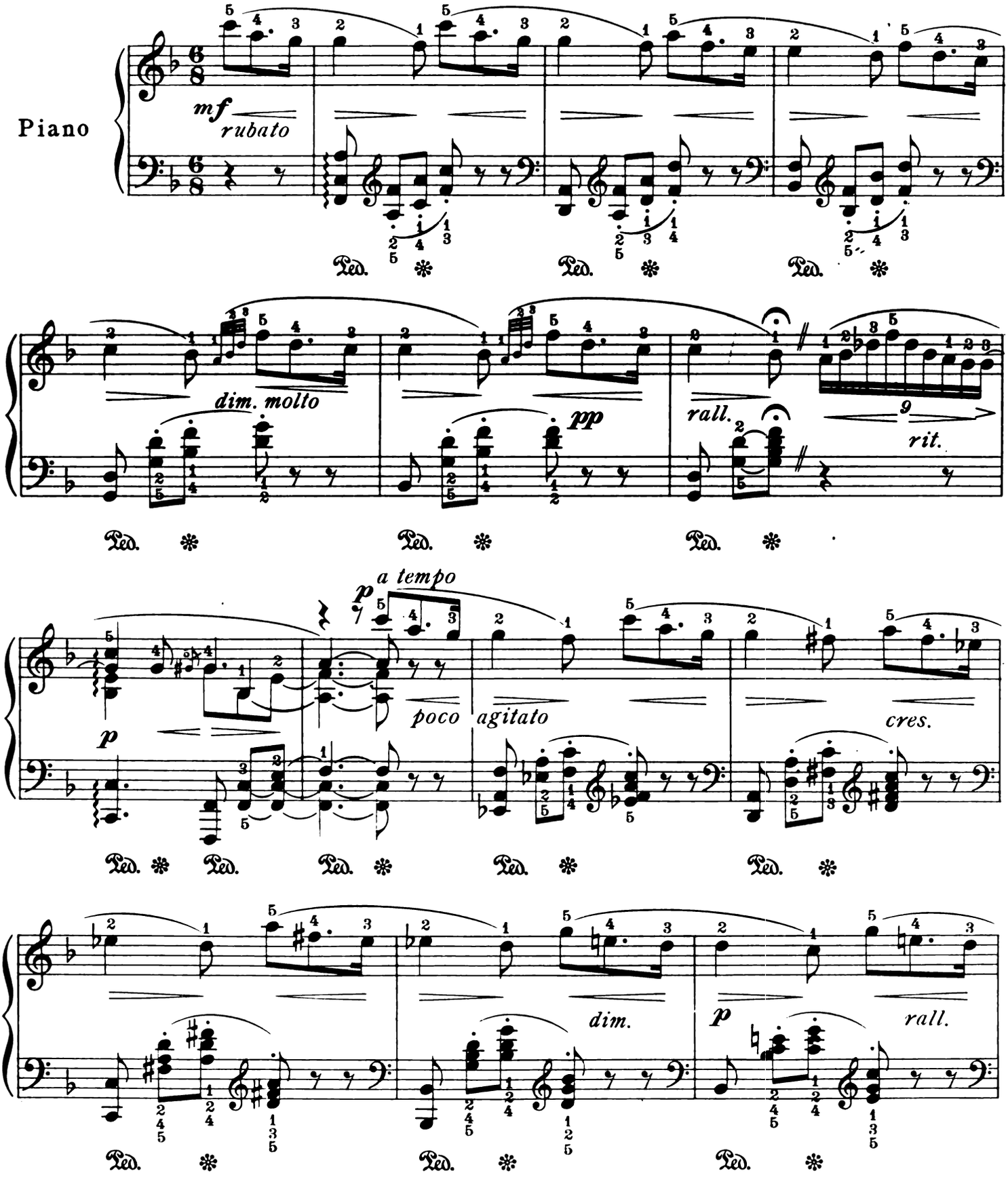
Elegy

Edited by Andor Pintér

Sergei Yóuferoff, Op. 1, Nº 3

Andante espressivo

Piano



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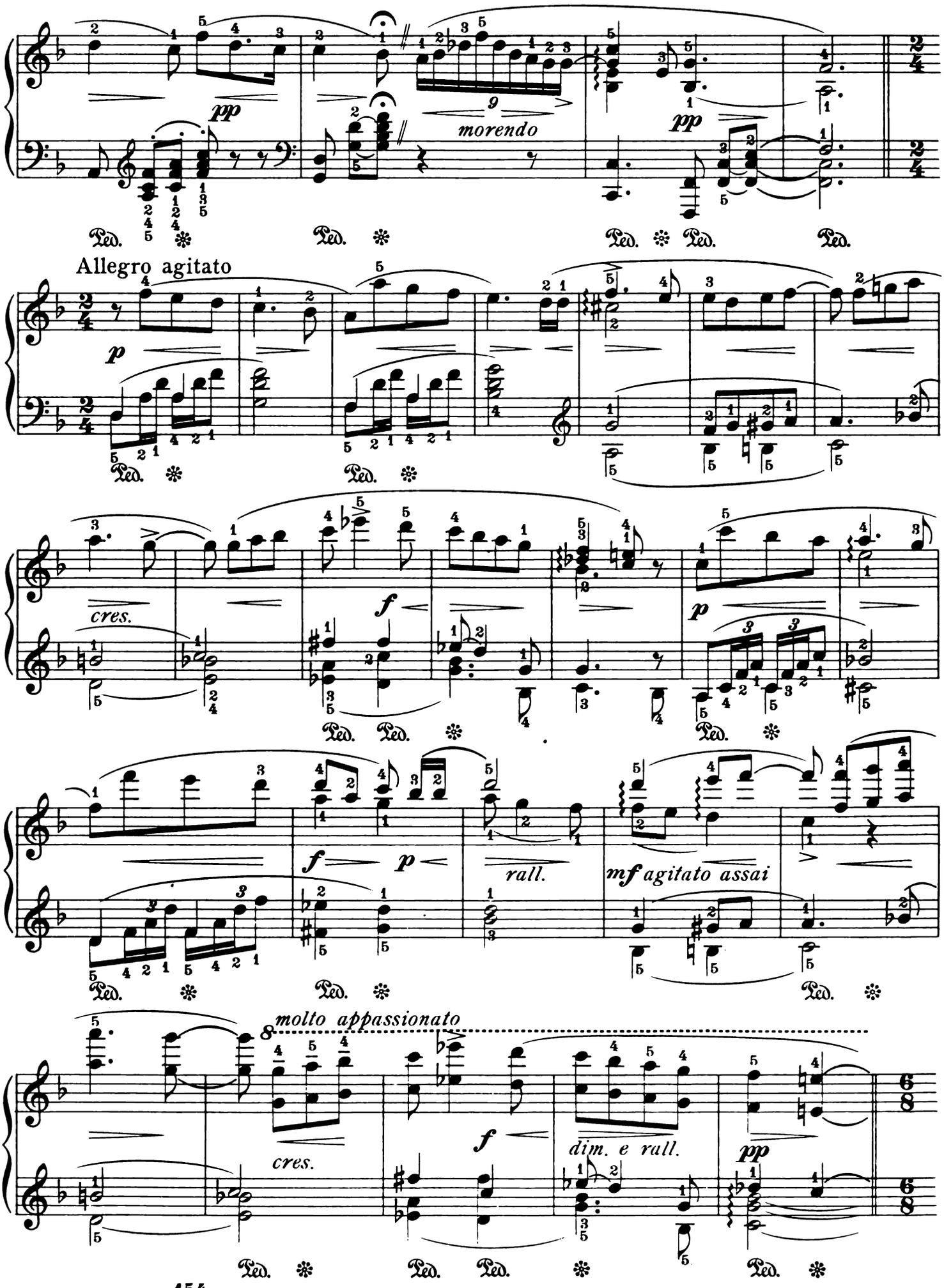
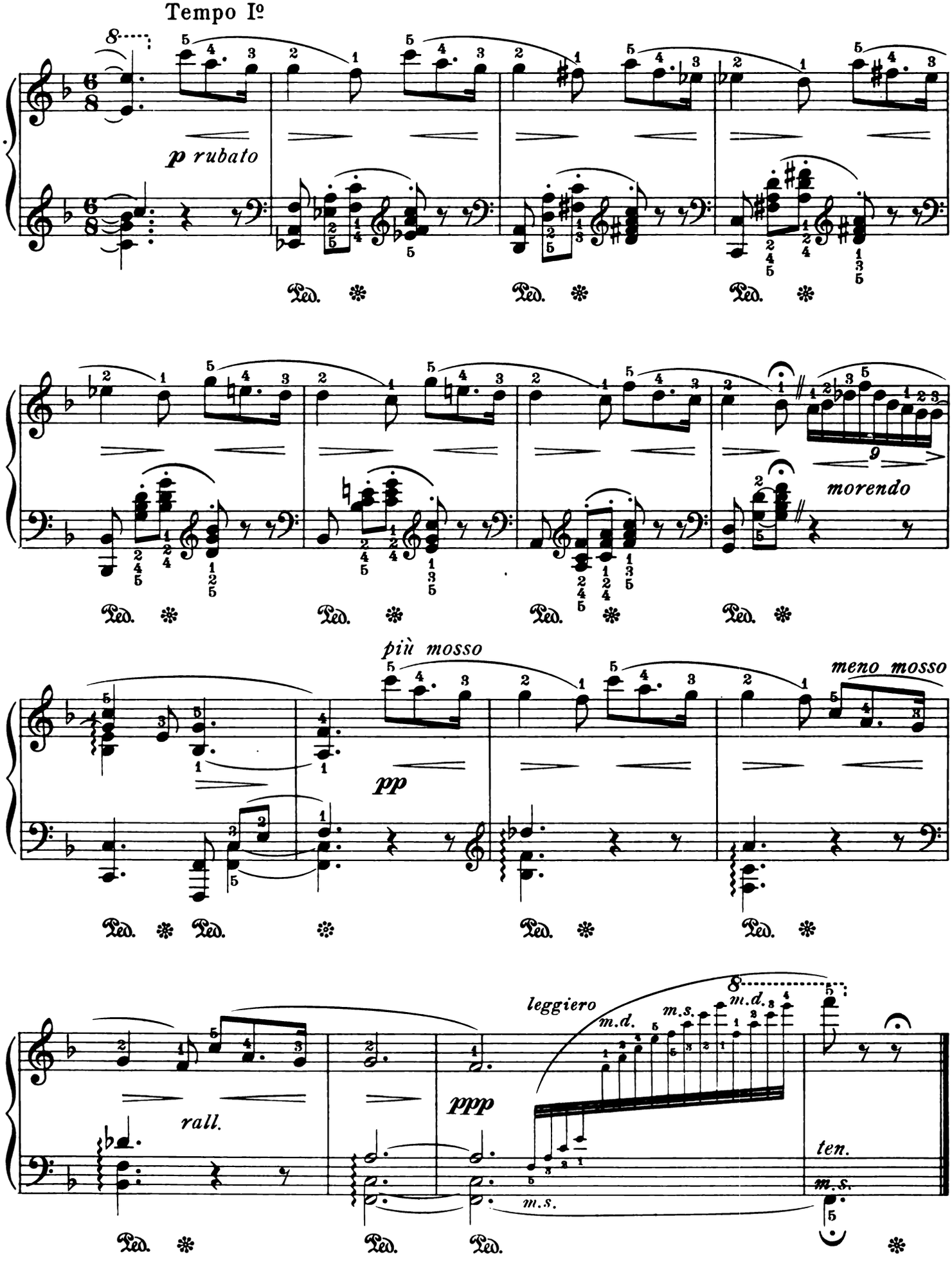
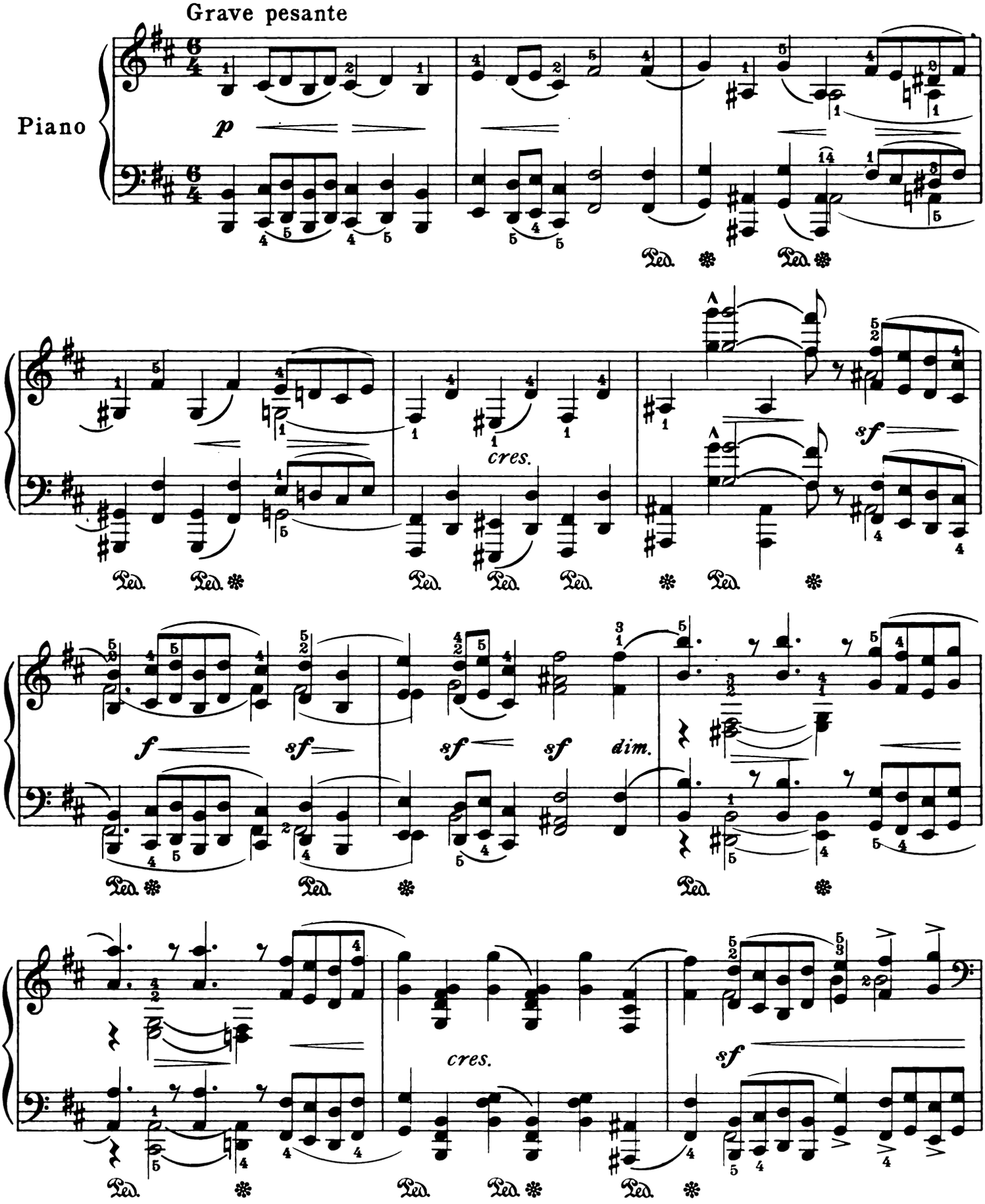

pp
morendo
pp
Allegro agitato
p
cres.
f
p
f
p
rall.
mf agitato assai
molto appassionato
cres.
f
dim. e rall.
pp


Tempo I°
p rubato
morendo
più mosso
pp
meno mosso
rall.
ppp
leggiero
m.d.
m.s.
ten.

Intermezzo

Edited by Andor Pintér

Modest Mussorgski



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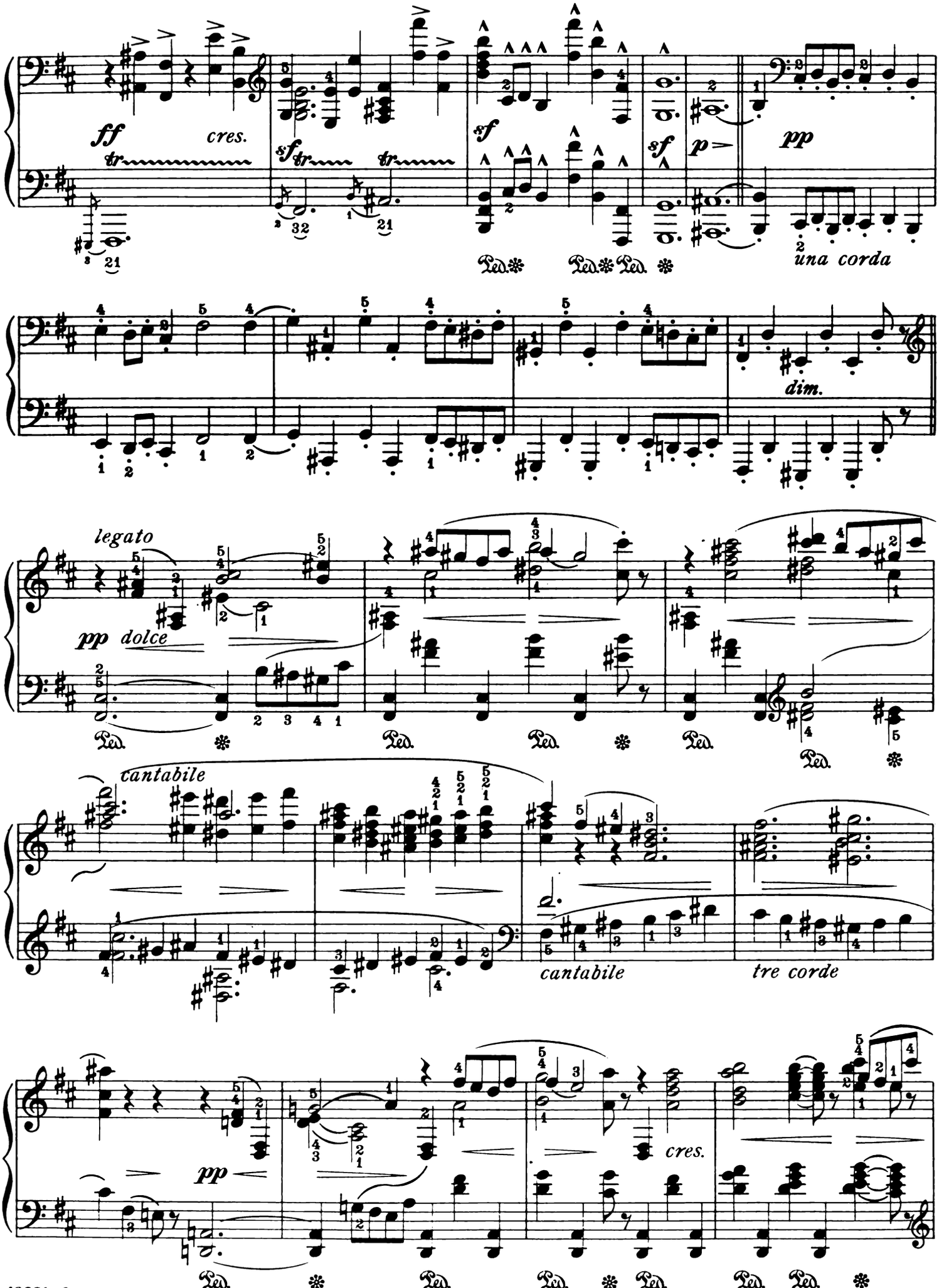
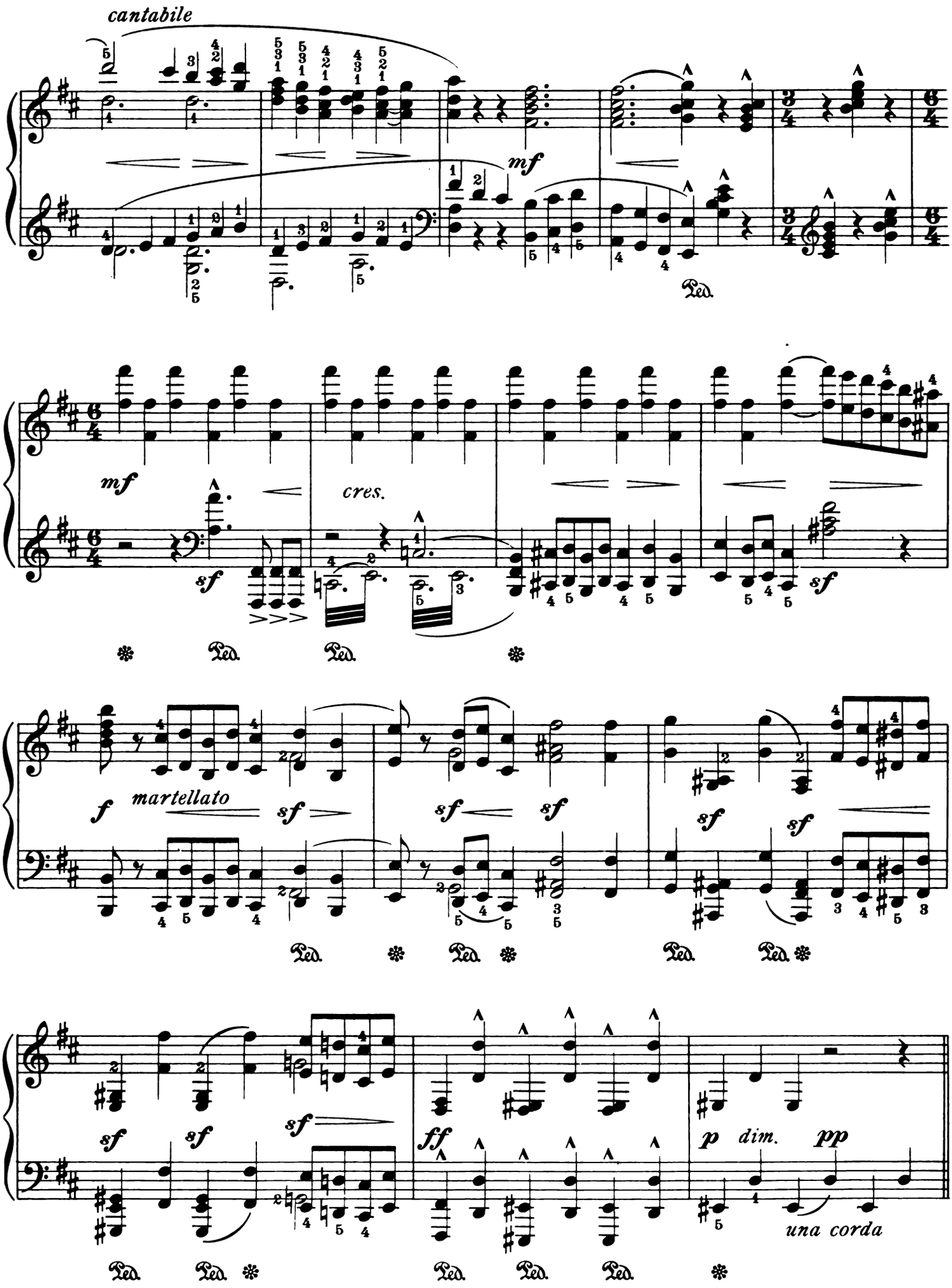
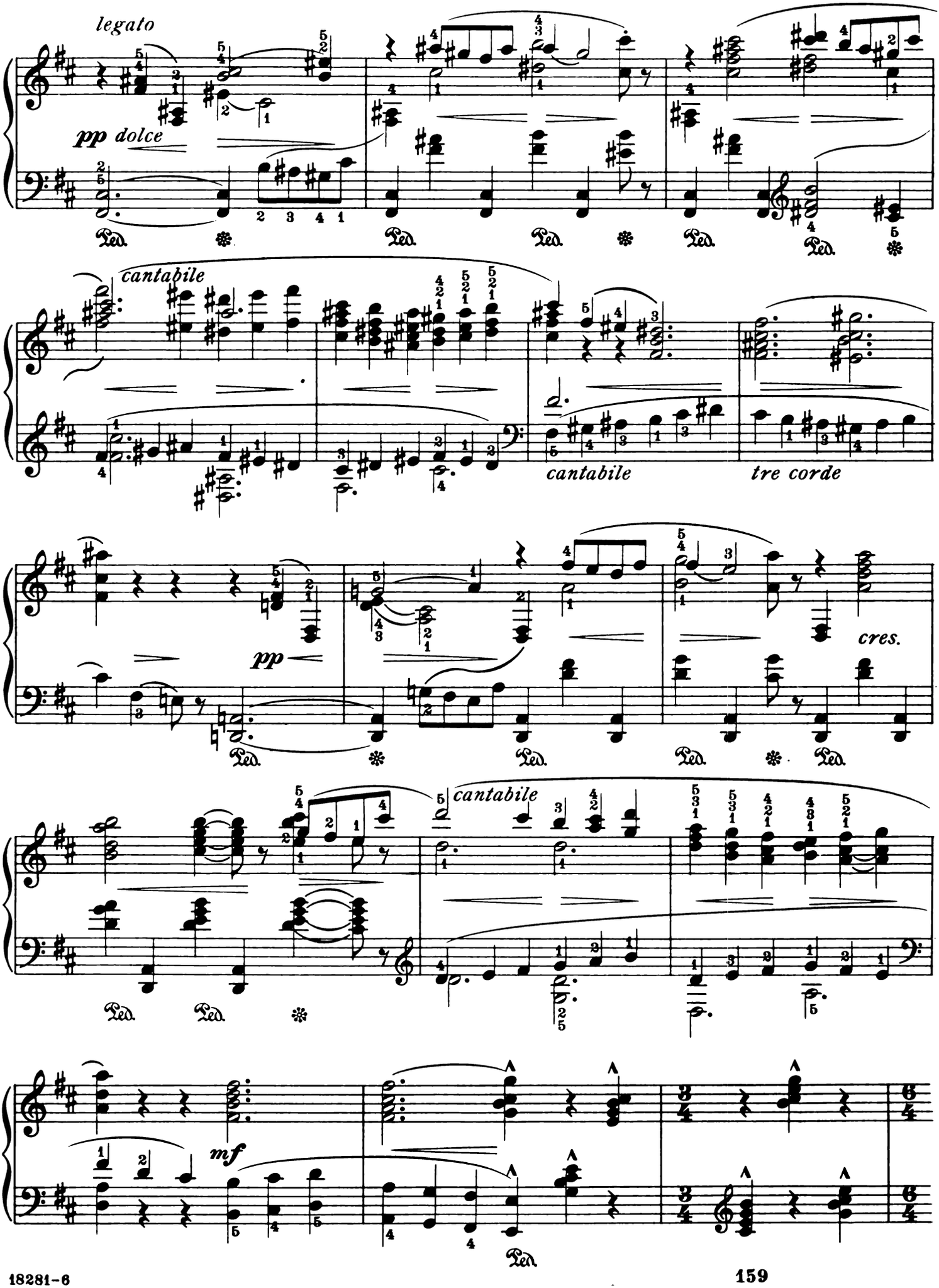
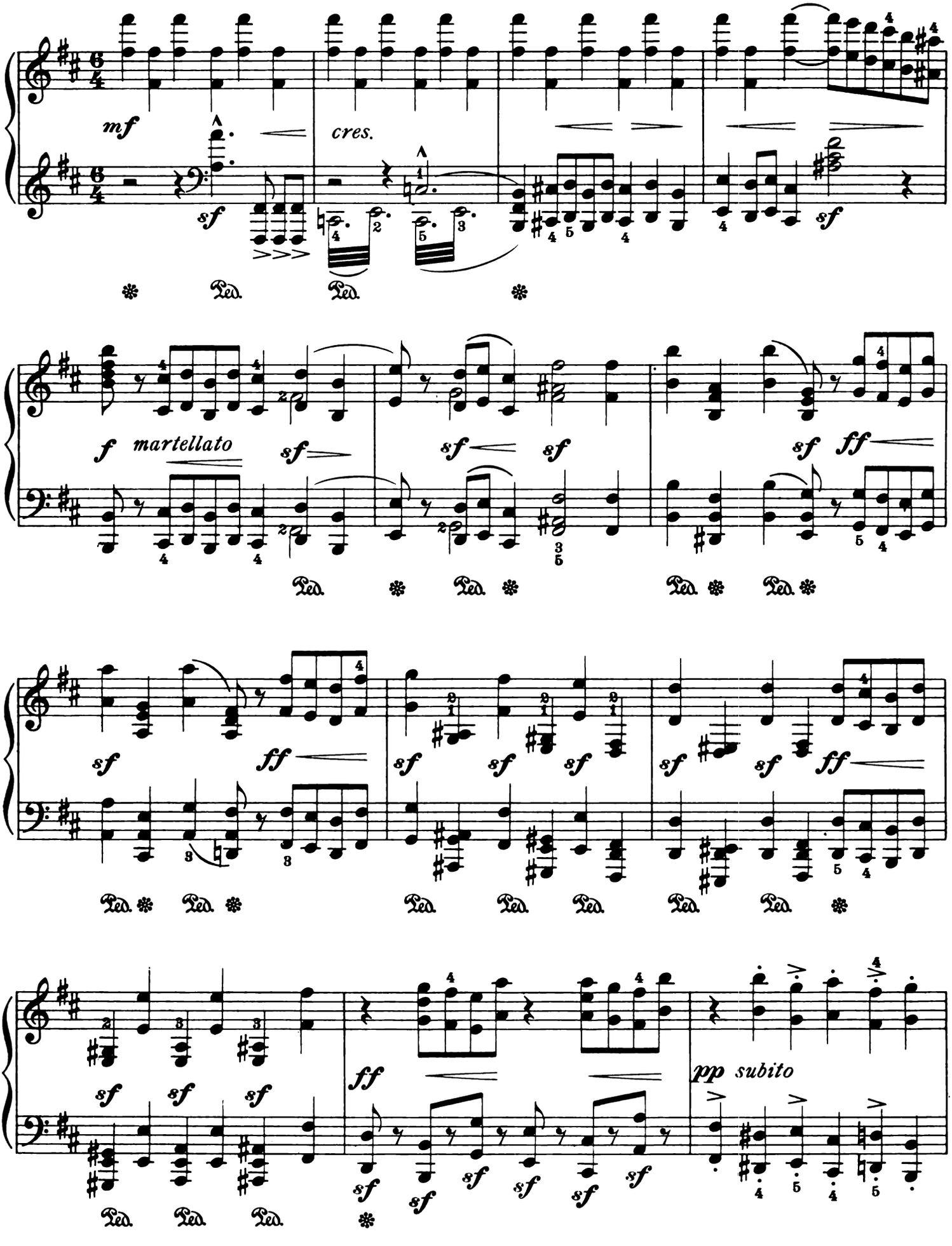
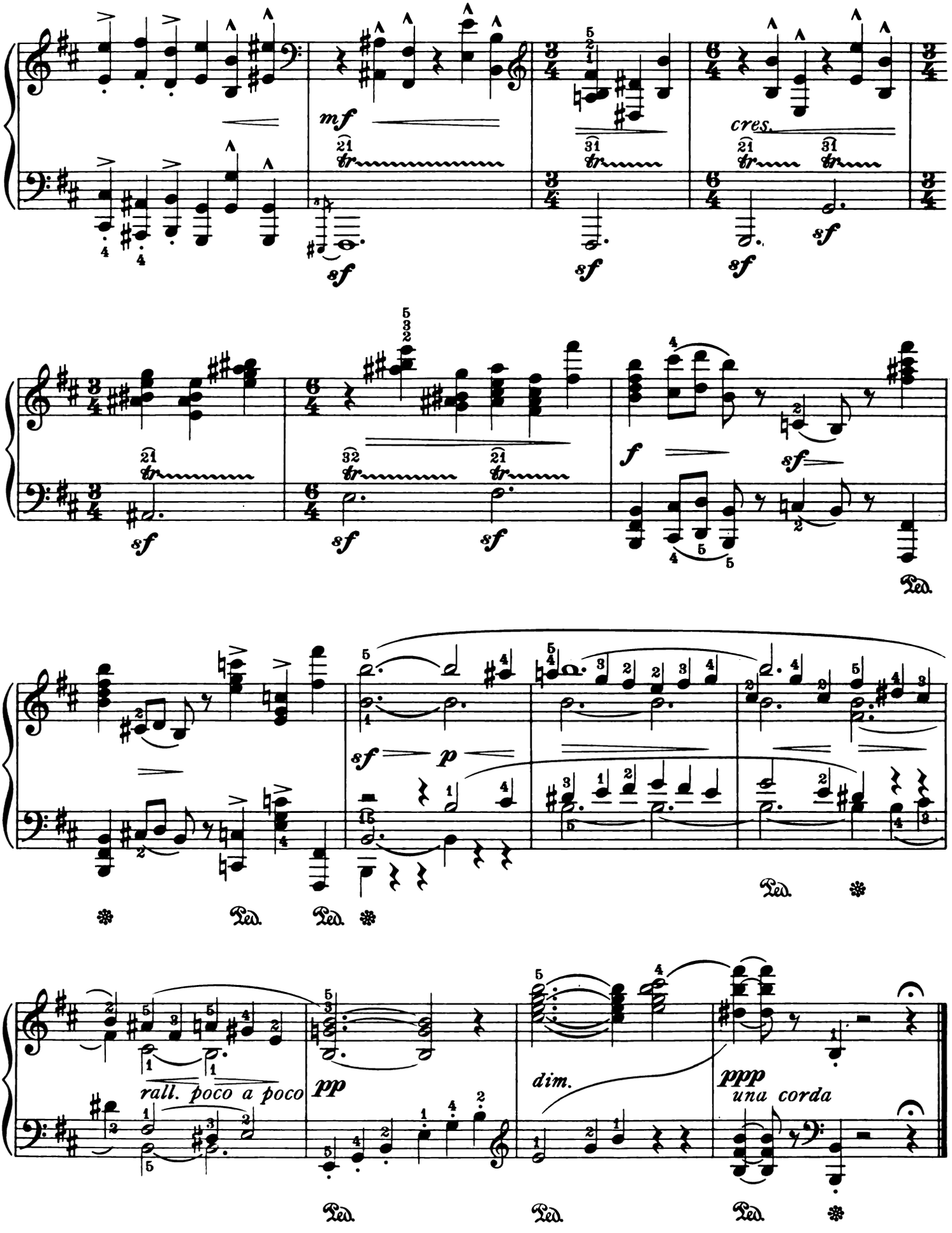

ff
cres.
sf
sf
sf
p
pp
una corda
dim.
legato
pp dolce
cantabile
cantabile
tre corde
pp
cres.


cantabile
mf
Ped.
mf
cres.
sf
Ped. Ped.
f
martellato
sf
sf sf
sf sf
Ped. Ped.
sf sf sf
ff
p dim. pp
una corda
Ped. Ped. Ped. Ped. Ped.


legato
pp dolce
Ped.
cantabile
cantabile
tre corde
pp
cres.
cantabile
mf


mf
cres.
sf
f martellato
sf
sf
sf
sf
ff
sf
ff
sf
sf
sf
sf
sf
ff
ff
pp subito
Ped.

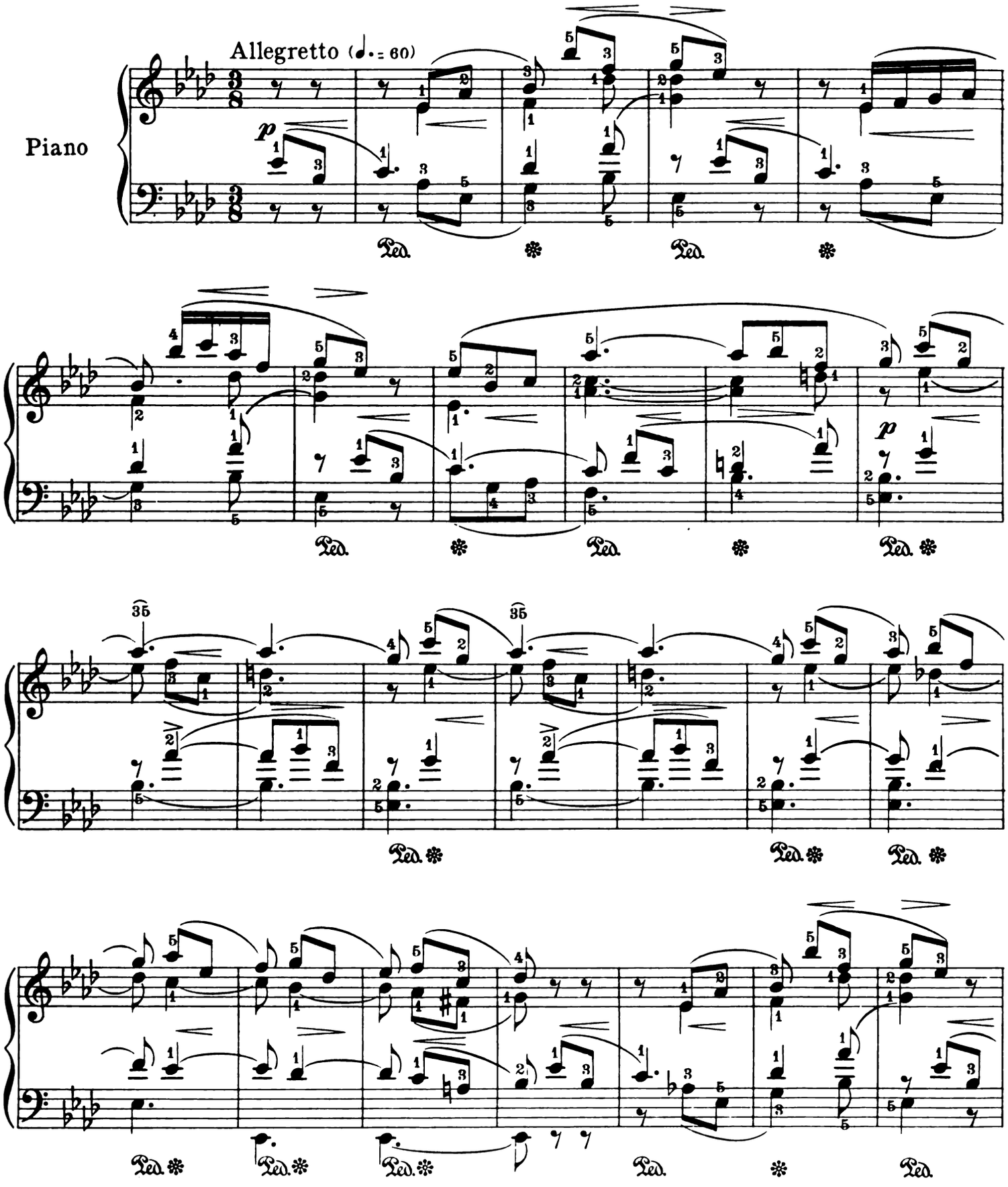

mf
cres.
sf
f
p
pp
dim.
ppp
una corda
rall. poco a poco
Ped.

Dedicated to Mlle Thérèse Leschetizky

Impromptu

Edited by Andor Pintér

Alexander Glazounow, Op. 54, № 2



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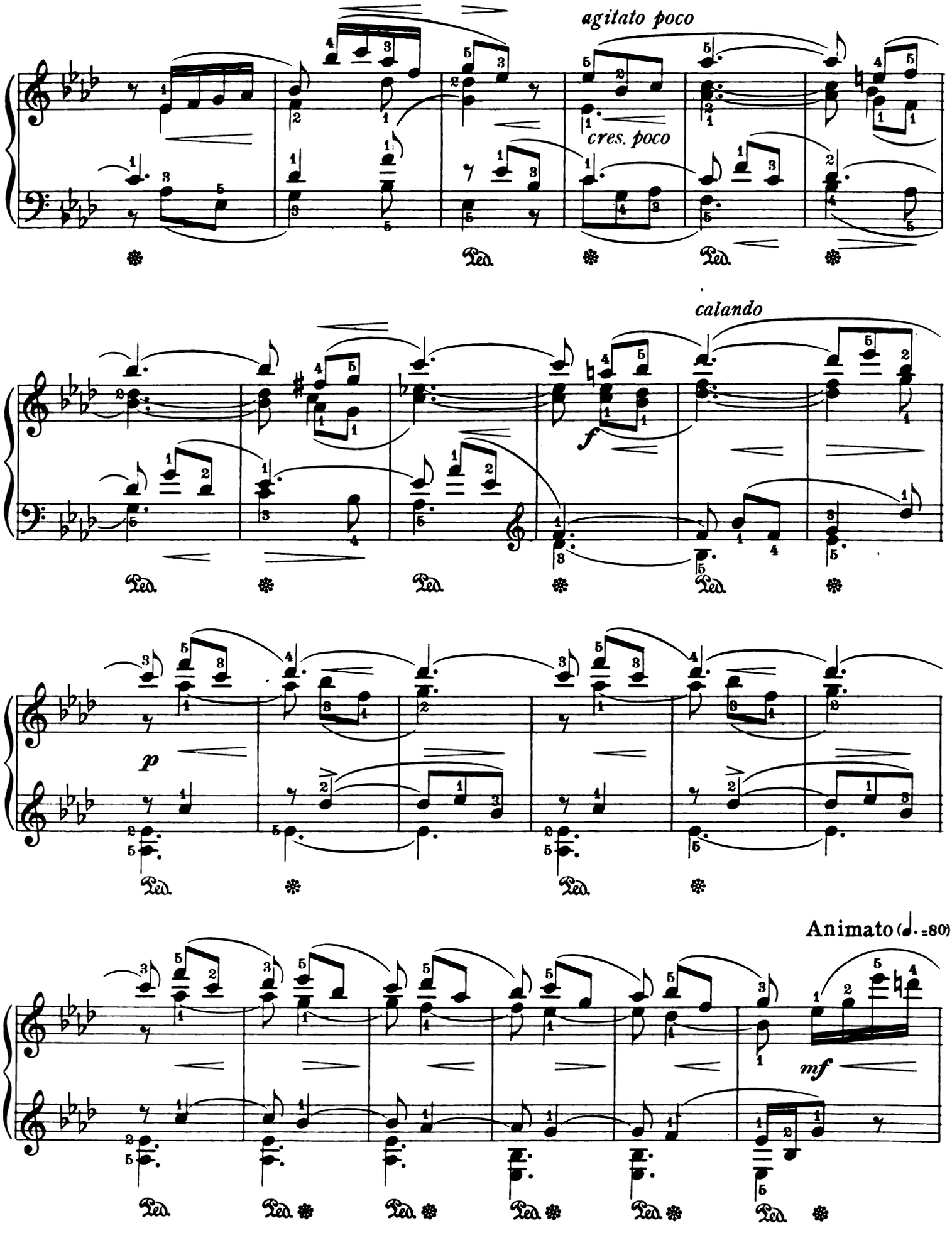
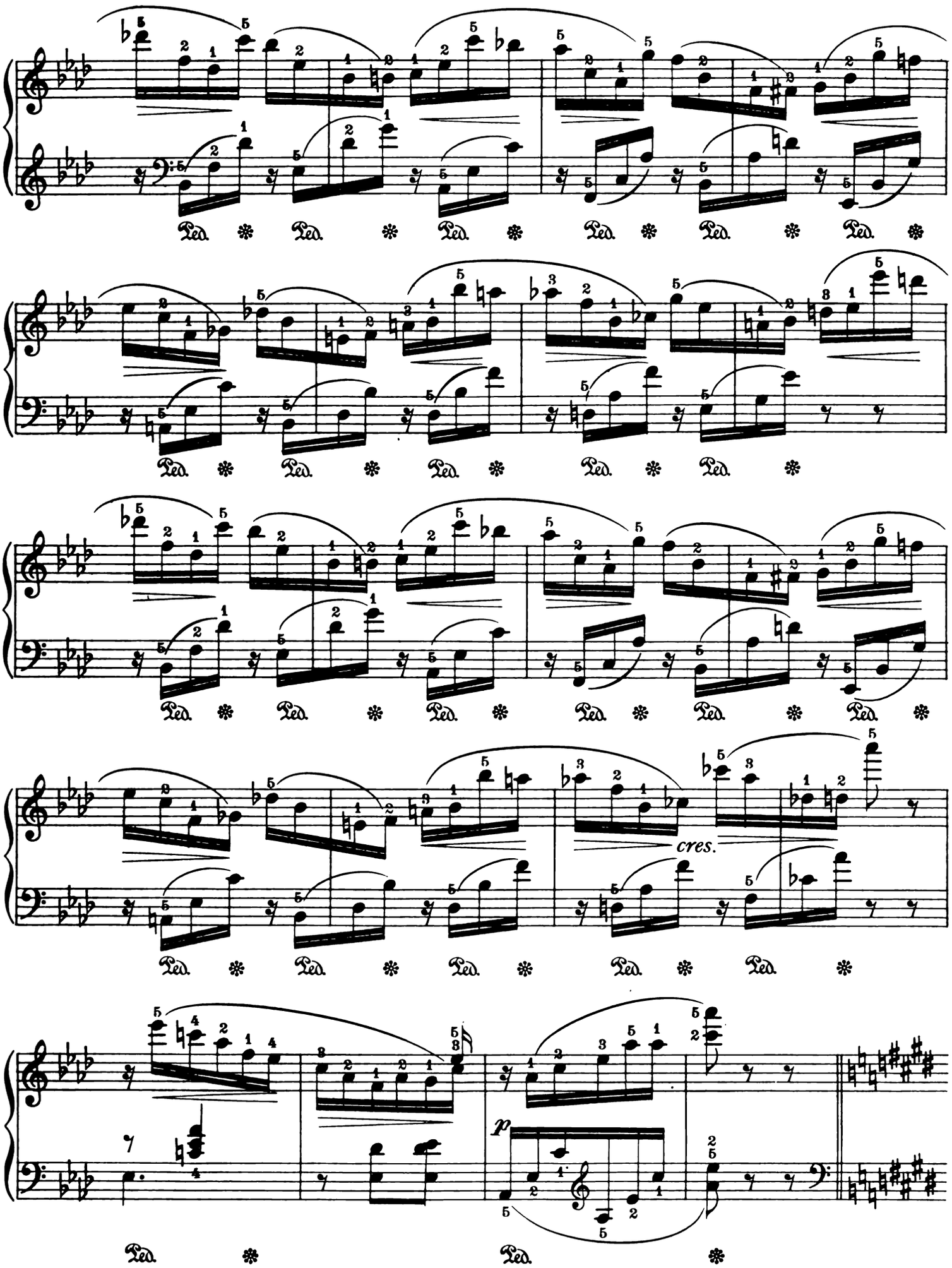
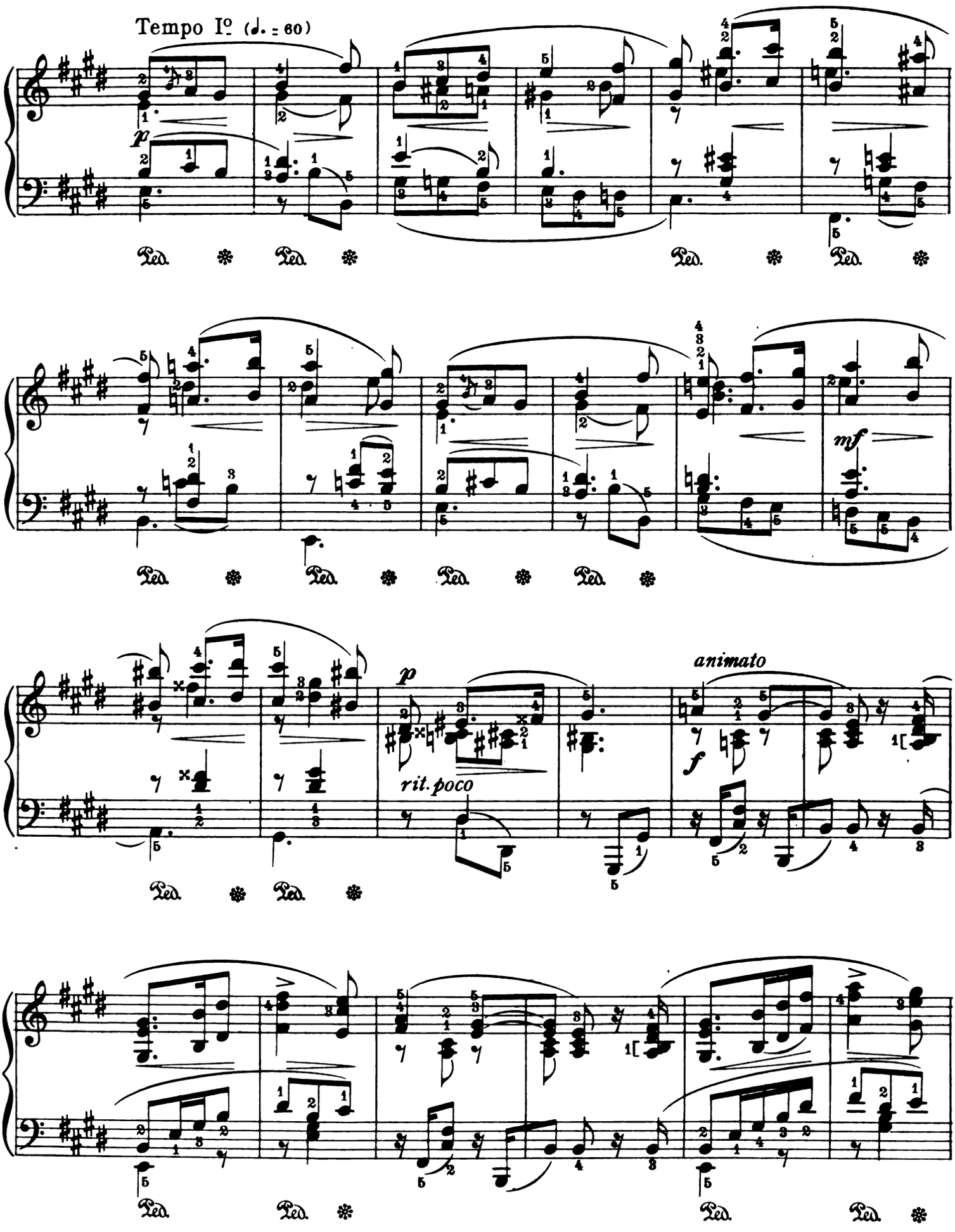
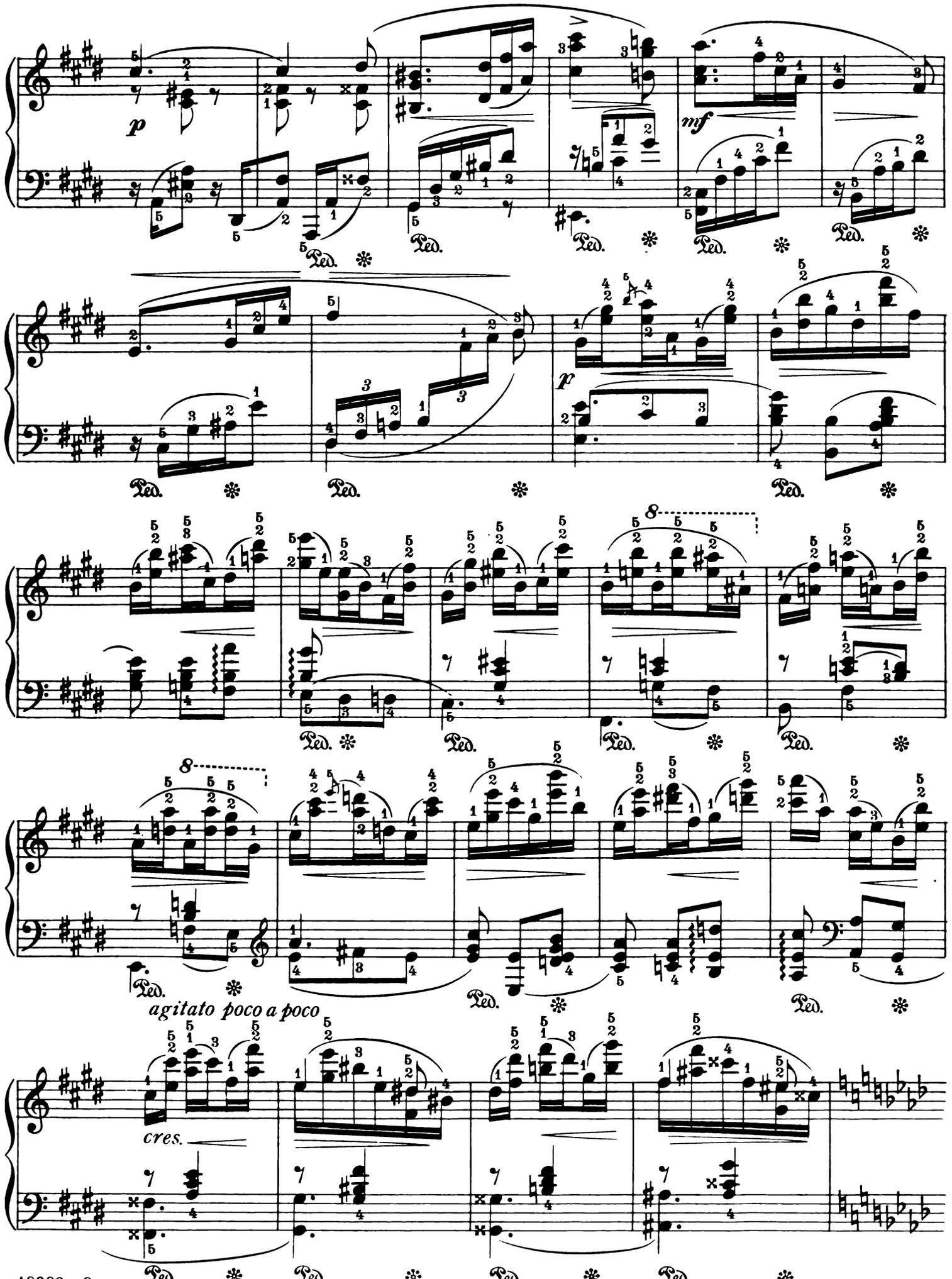
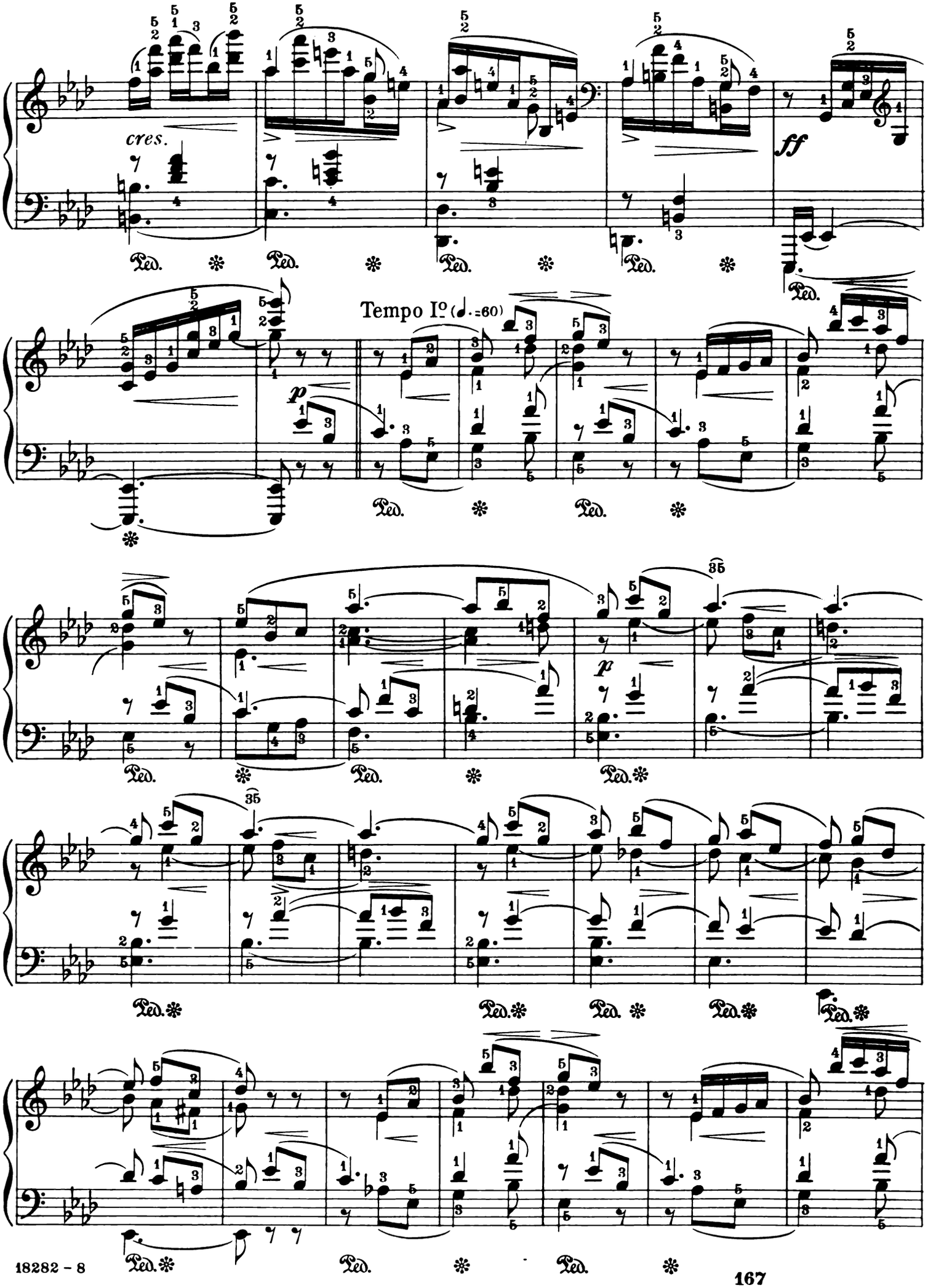
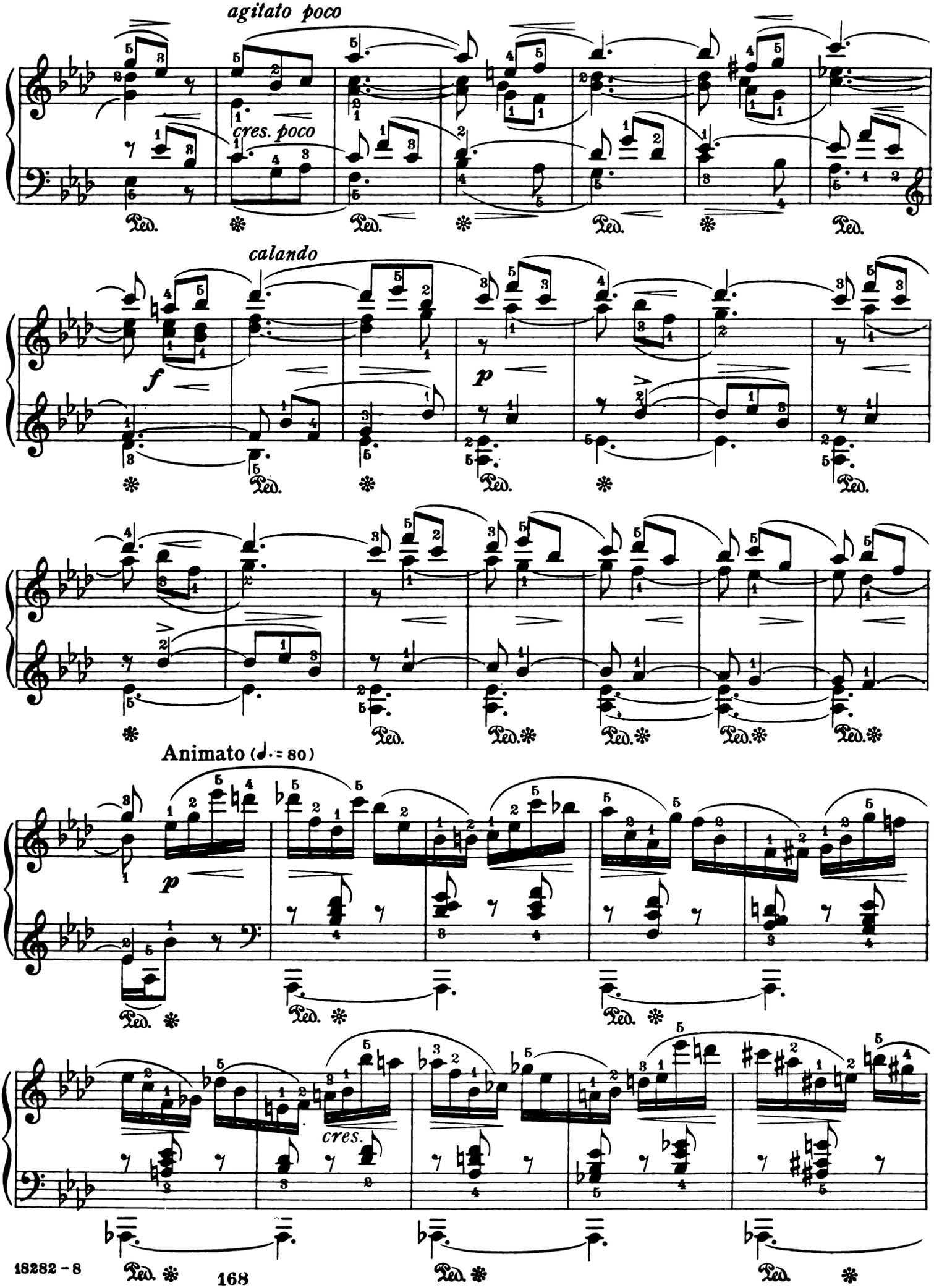

agitato poco
cres. poco
calando
f
p
Animato (♩. =80)
mf
Ped.

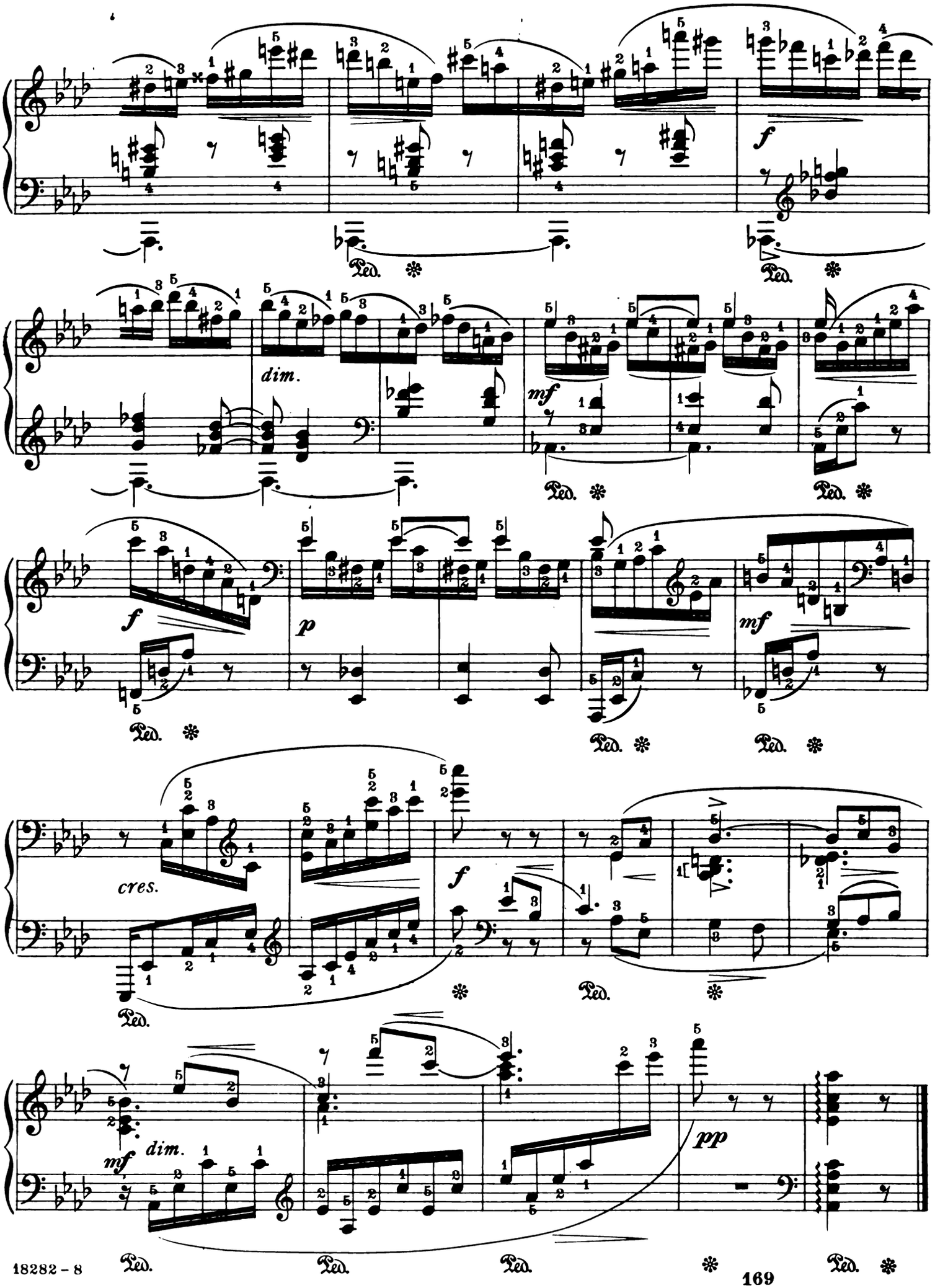

Ped.
cres.
p


Tempo Iº (♩. = 60)
p
Ped.
mf
animato
f
rit. poco


p
mf
p
8
8
agitato poco a poco
cres.
Ped.


cres.
ff
Tempo Iº (♩.=60)
p
p


agitato poco
cres. poco
calando
f
p
Animato (♩. = 80)
p
cres.

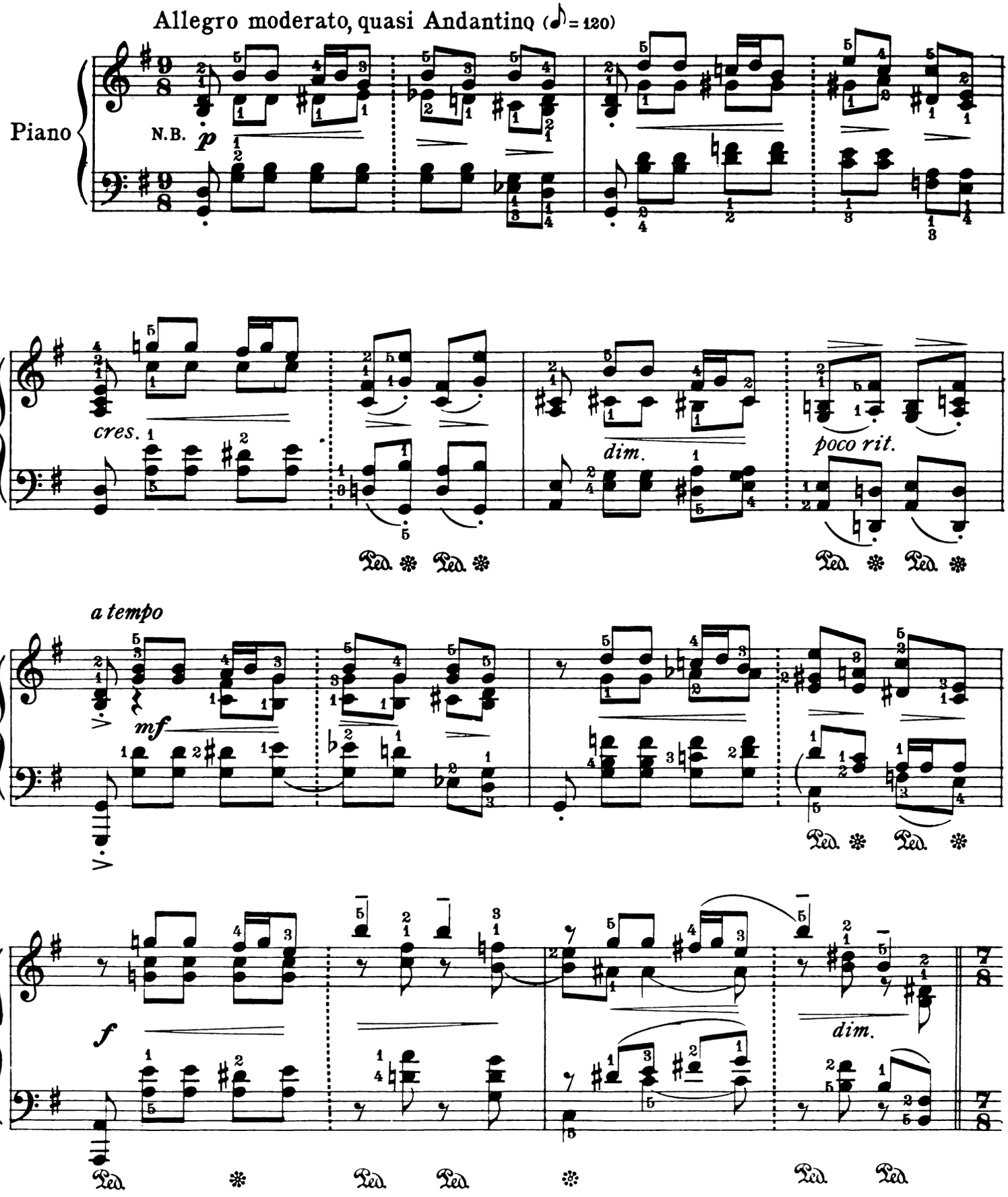

f
Ped.
dim.
mf
p
cres.
pp

Chœur Dansé

Dancing Chorus

Edited by Andor Pintér

Nikolas Stcherbatcheff, Op. 8, Nº 10



N.B. $\frac{9}{8} = \frac{5}{8}$ and $\frac{2}{4}$

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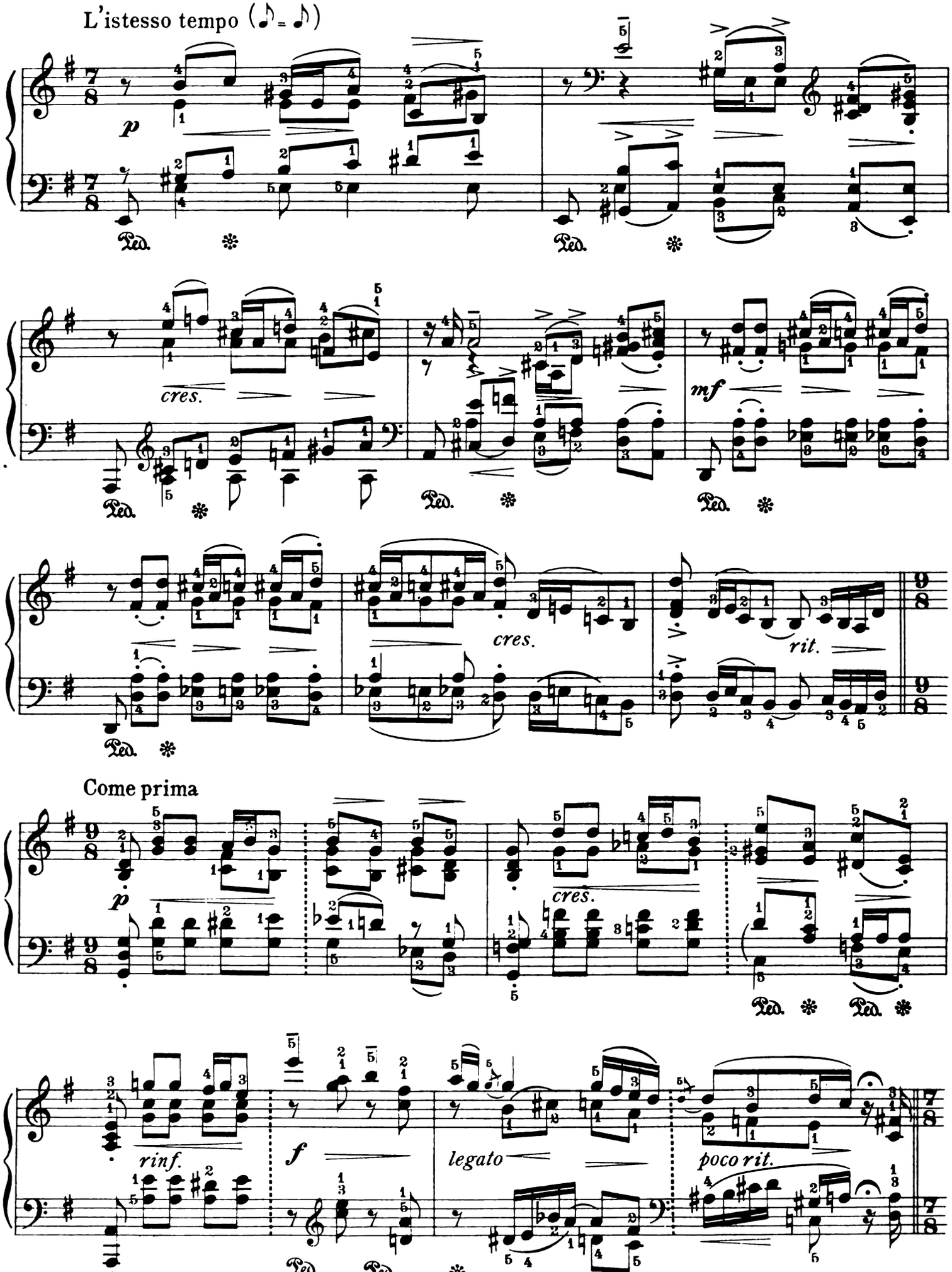
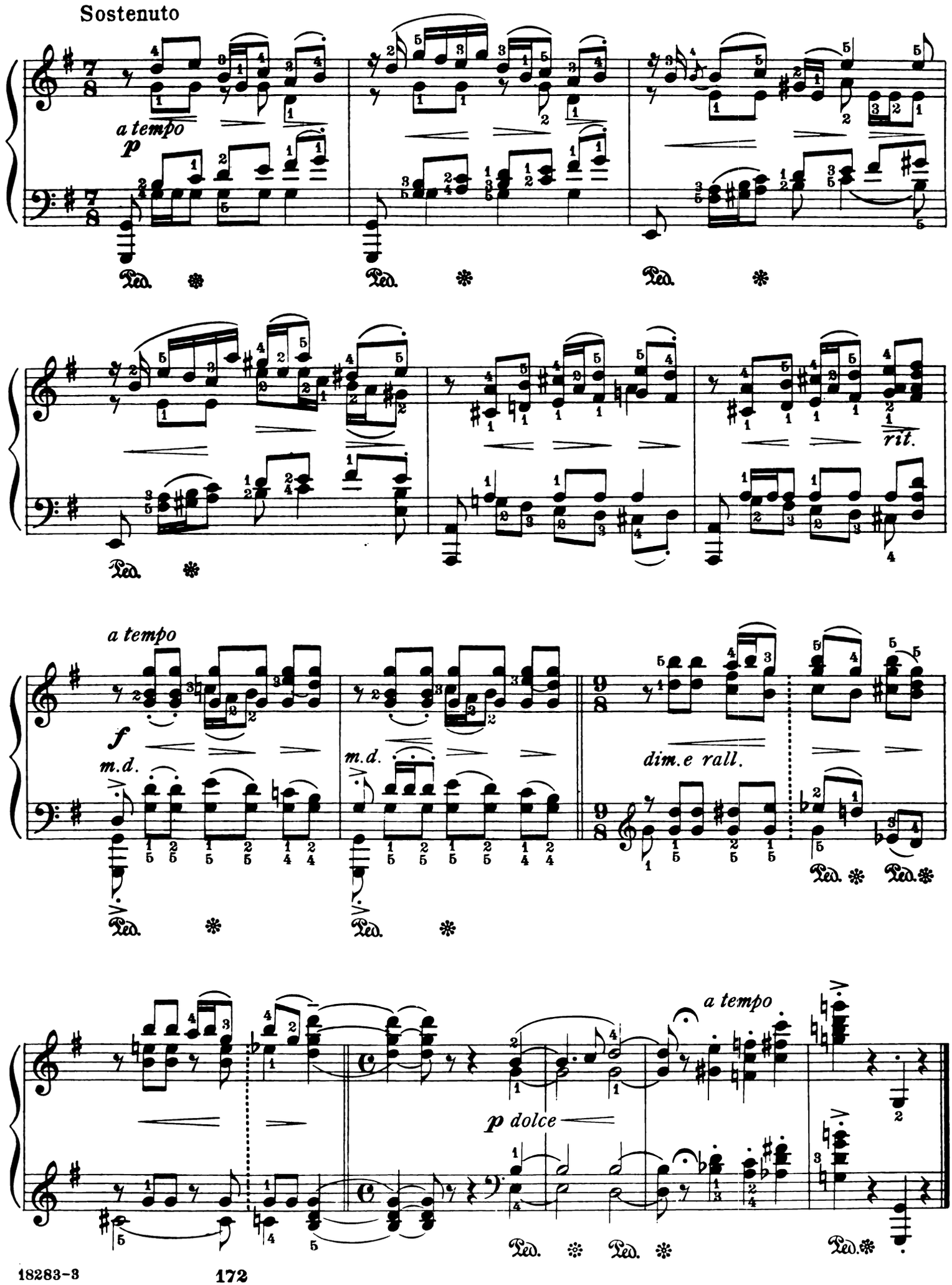

L'istesso tempo (♪ = ♪)
p
Ped.
cres.
mf
rit.
Come prima
rinf.
f
legato
poco rit.


Sostenuto
a tempo
p
Ped.
rit.
a tempo
f
m.d.
dim.e rall.
a tempo
p dolce

Clair de Lune

Moonlight

Edited by Andor Pintér

Nikolas Stcherbatcheff, Op. 25, Nº 3

Larghetto (♩ = 56)

Piano

pp misterioso

una corda

poco rall.

a tempo

p espressivo

tre corde

Ped. ✻

dolcissimo

dim.

cres.

rit.

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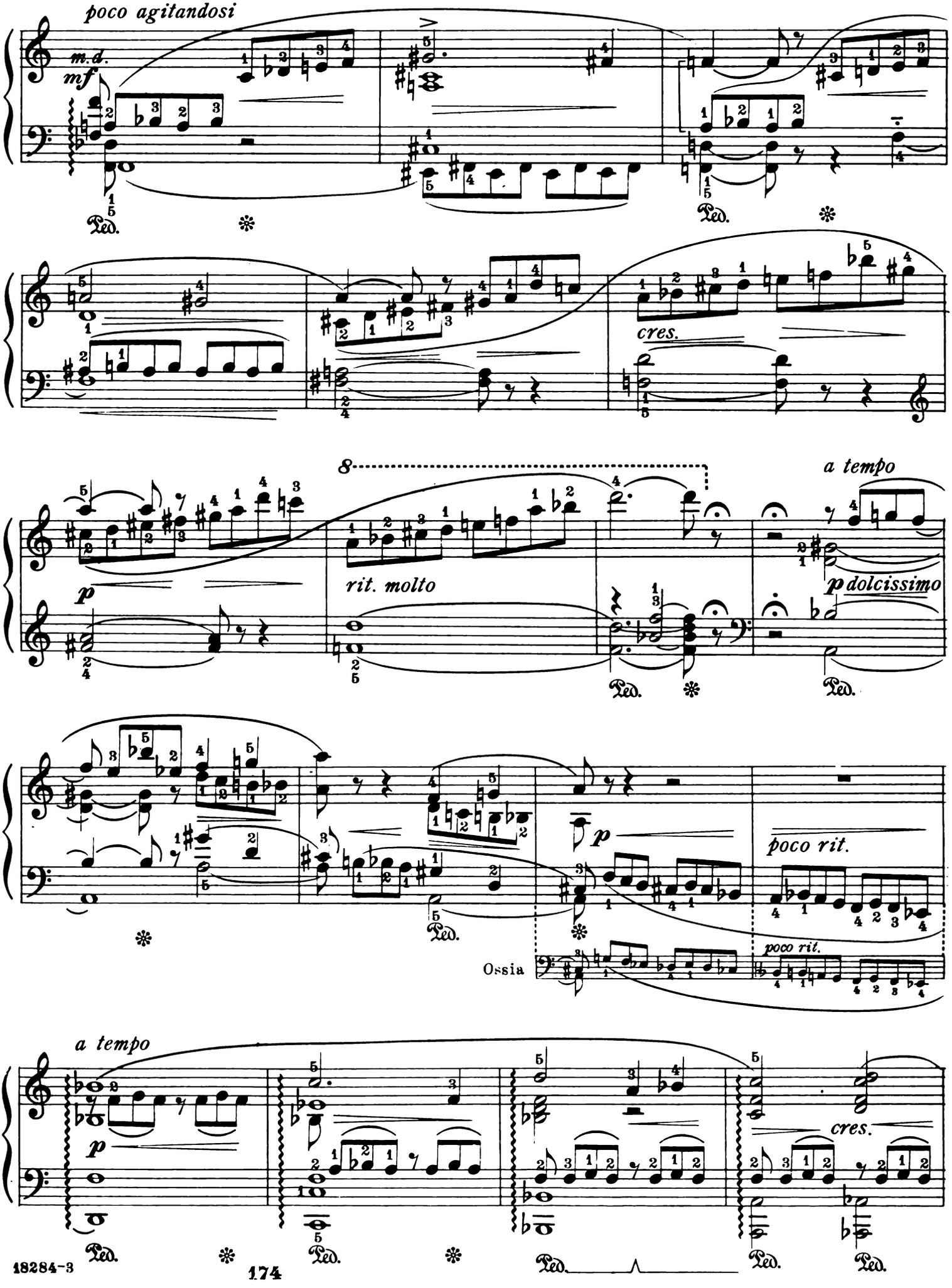
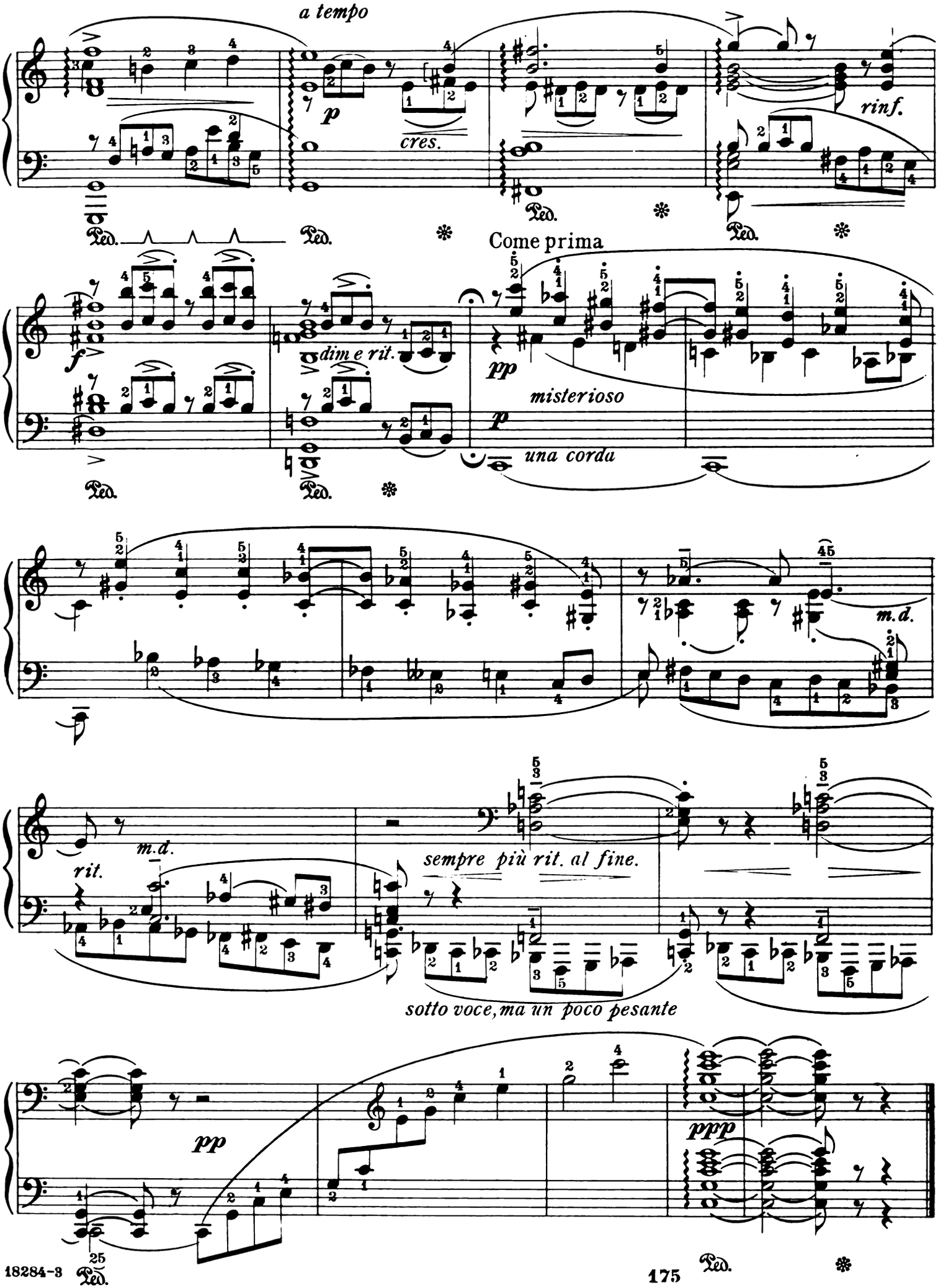

poco agitandosi
m.d.
mf
Ped.
cres.
8
a tempo
rit. molto
p
p dolcissimo
poco rit.
Ossia
a tempo
cres.


a tempo
p
cres.
rinf.
Ped.
Come prima
f
dim e rit.
pp
misterioso
p
una corda
m.d.
rit.
sempre più rit. al fine.
sotto voce, ma un poco pesante
pp
ppp

Dedicated to J. J. Slatin

Souvenir du passé

Memories of old

Edited by Andor Pintér

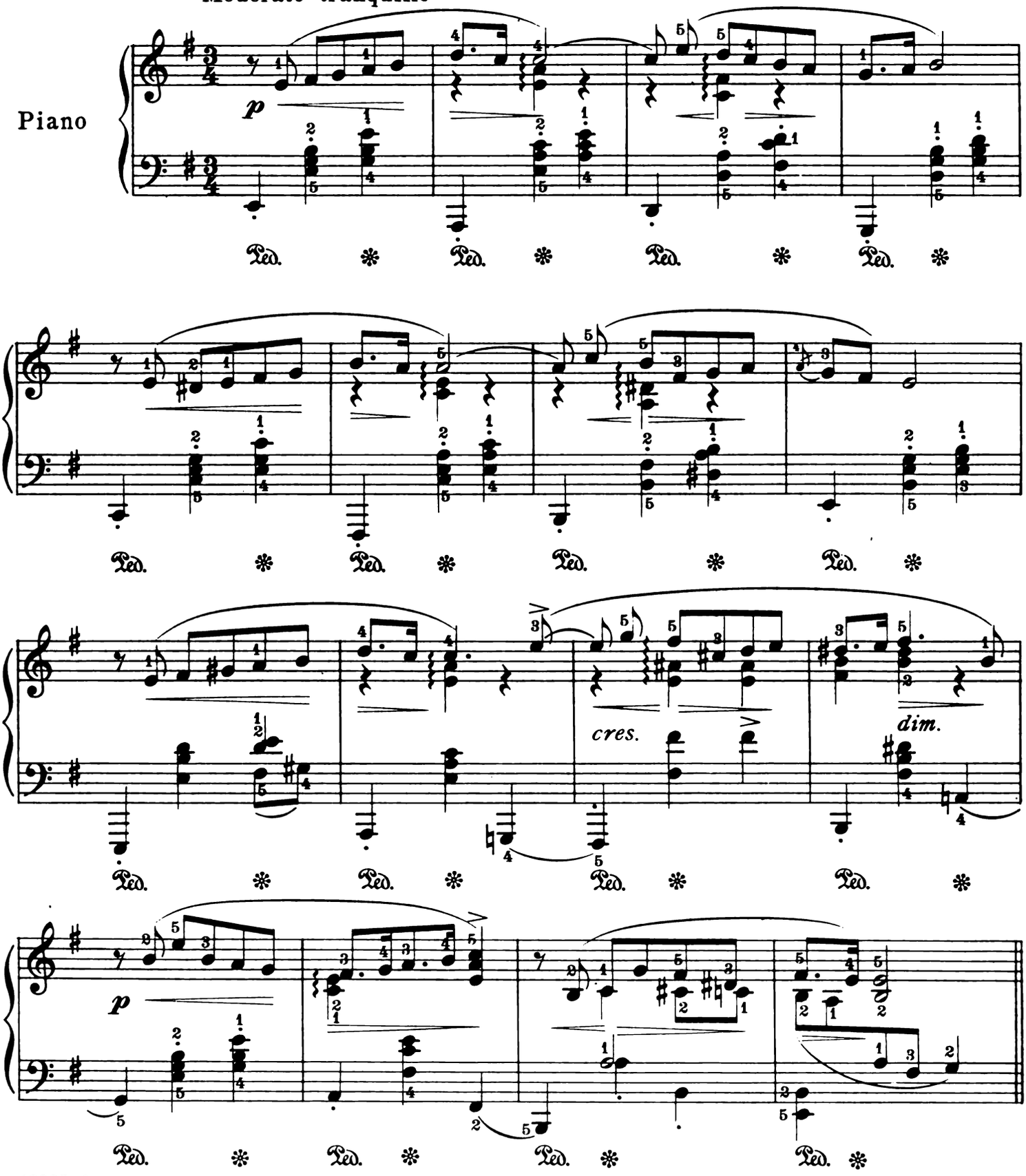
J'entends avec douleur poursuivre tous mes pas
Les accents languissants de ma vie d'autre fois...
--- Ogareff

With heart bowed down by sorrow, in all that life doth hold,
I hear in mournful accents the memories of old...
--- Ogareff

Vladimir Sokalsky, Op. 1, № 1

Moderato tranquillo

Piano



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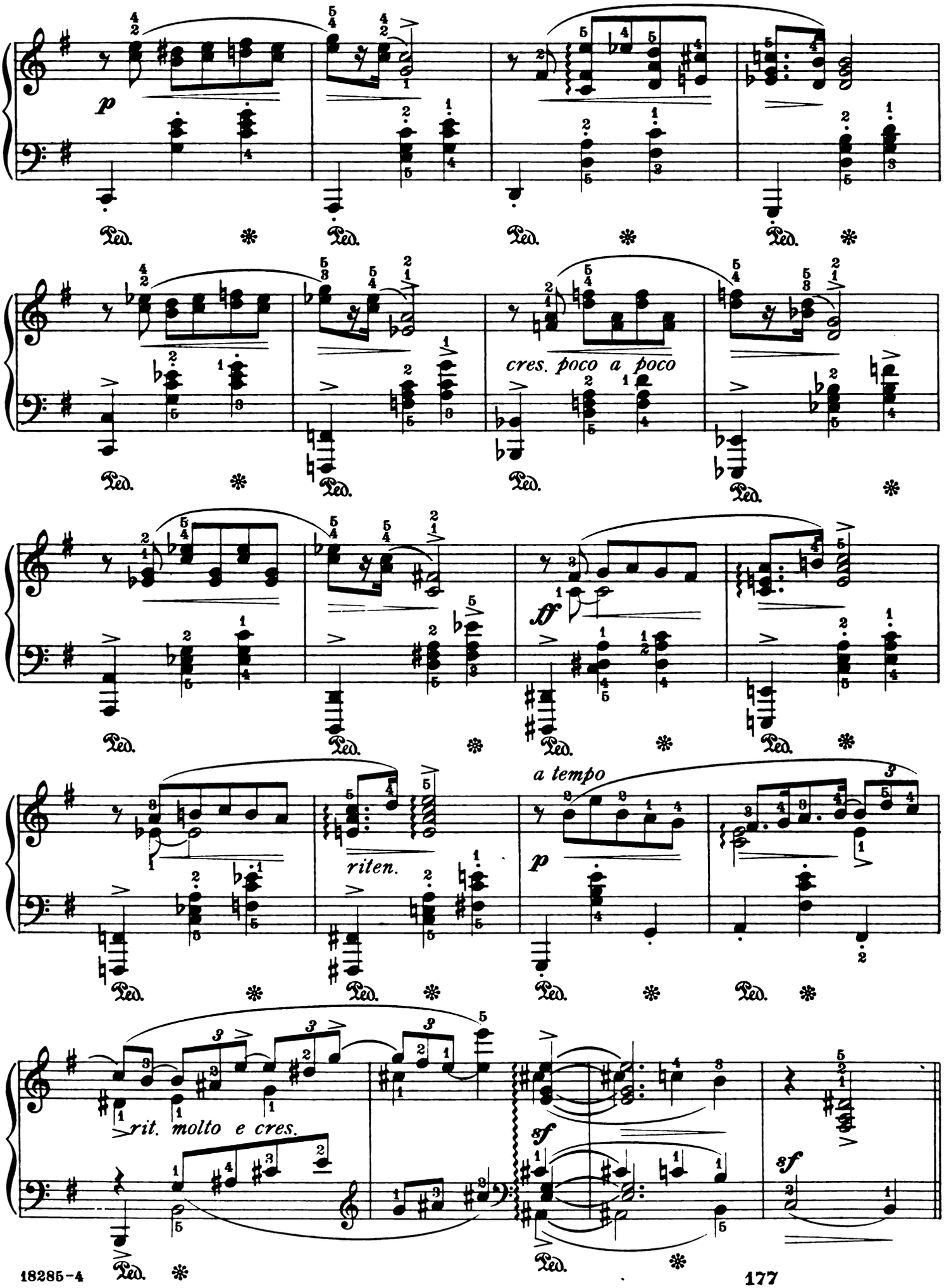
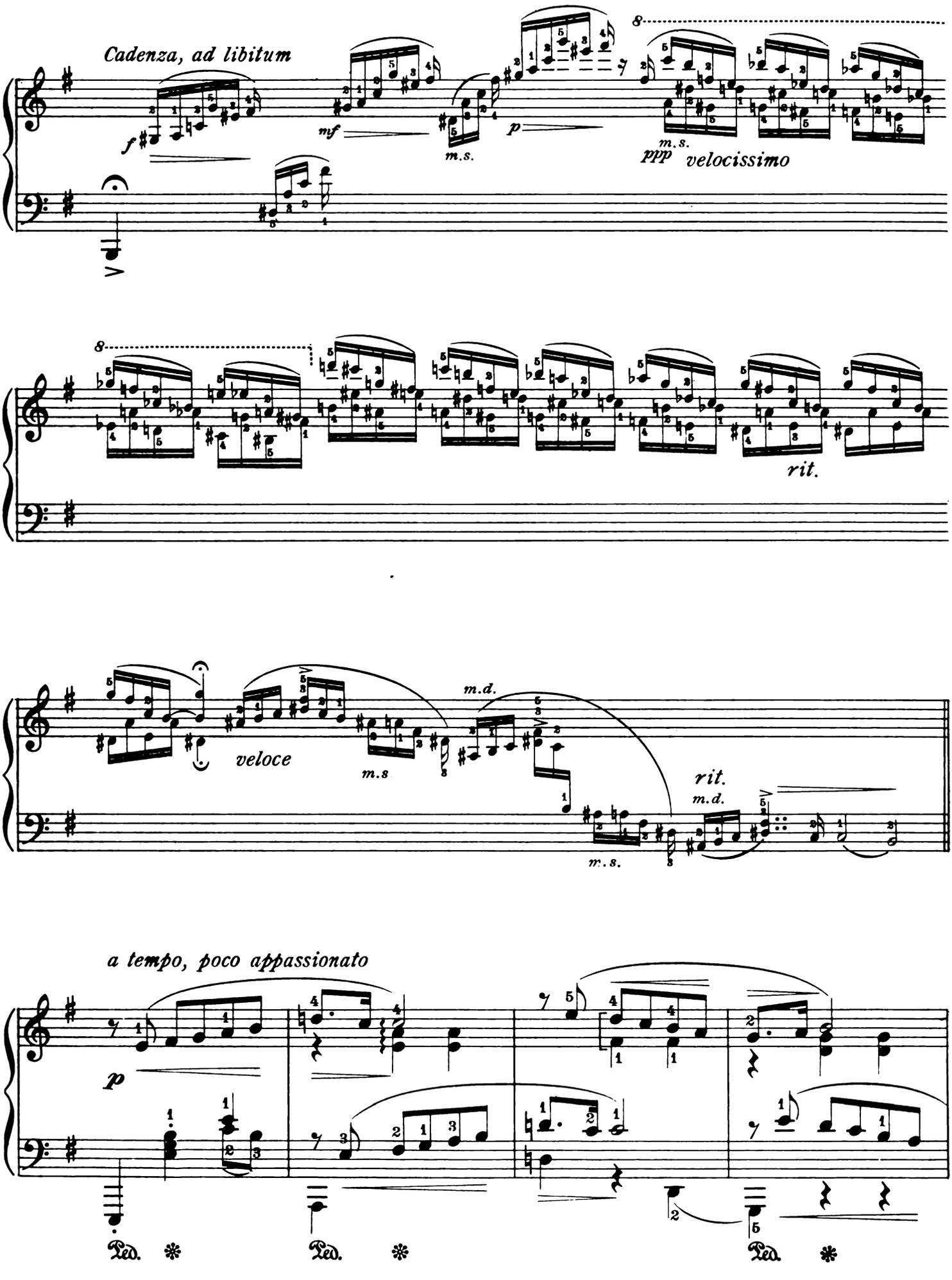
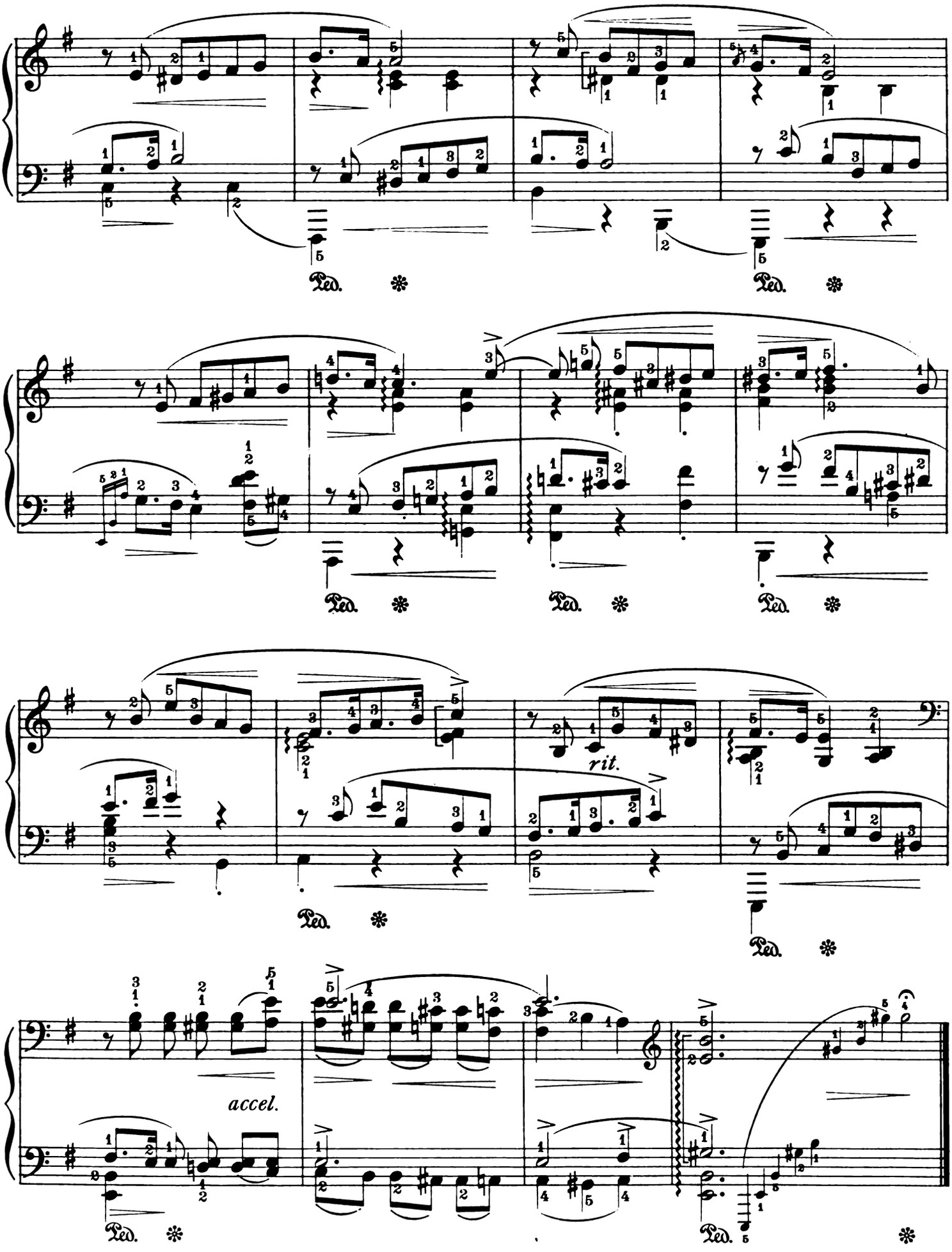

p
Ped.
cres. poco a poco
ff
riten.
a tempo
rit. molto e cres.
sf


Cadenza, ad libitum
f
mf
m.s.
p
m.s.
ppp velocissimo
rit.
veloce
m.s
m.d.
m.s.
rit.
m.d.
a tempo, poco appassionato
p
Ped.
Ped.
Ped.


Ped.
rit.
accel.

Prélude

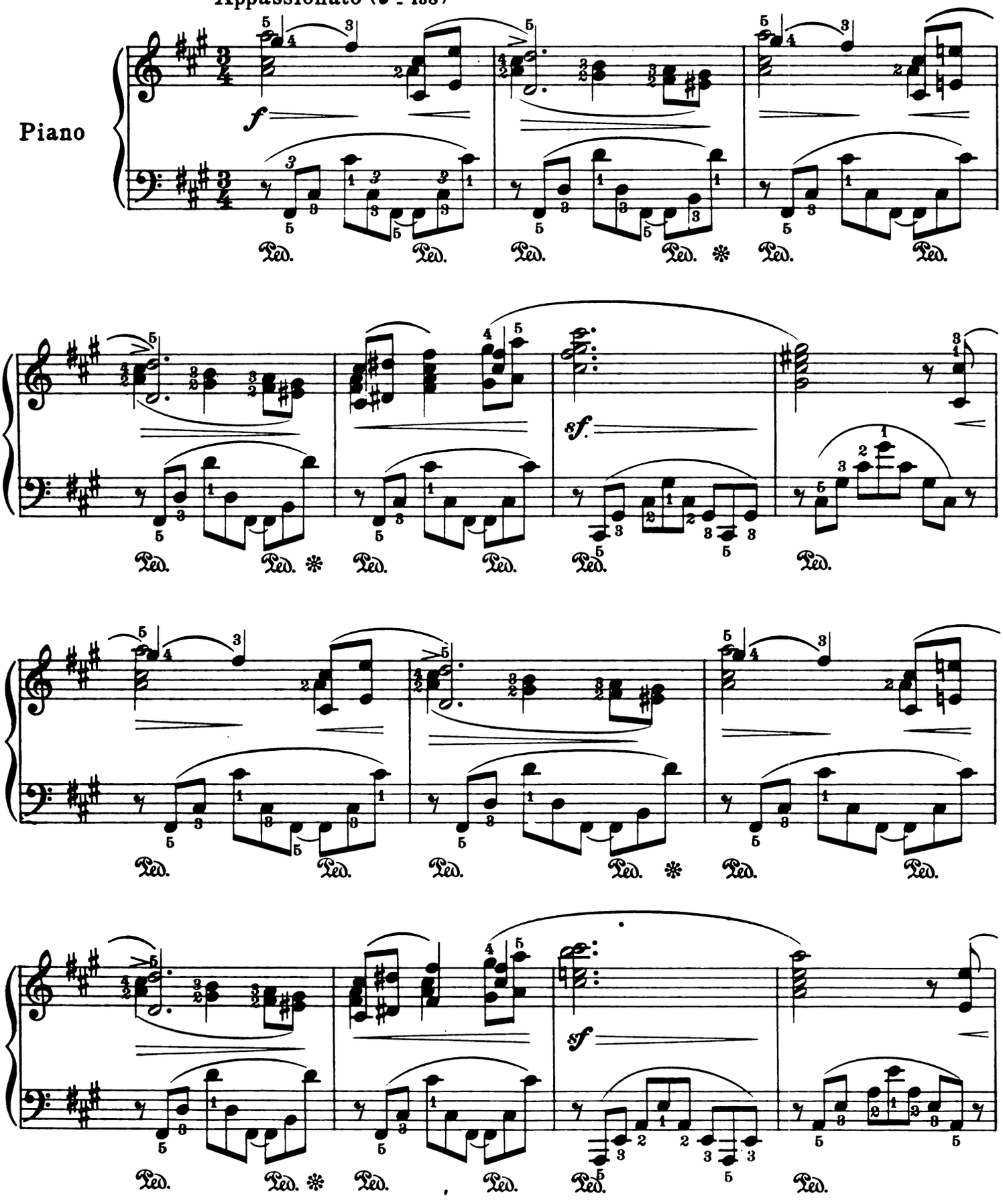
in F sharp minor

Edited by Andor Pintér

Joseph Wihtol, Op. 19, No. 1

Appassionato (♩ = 138)

Piano



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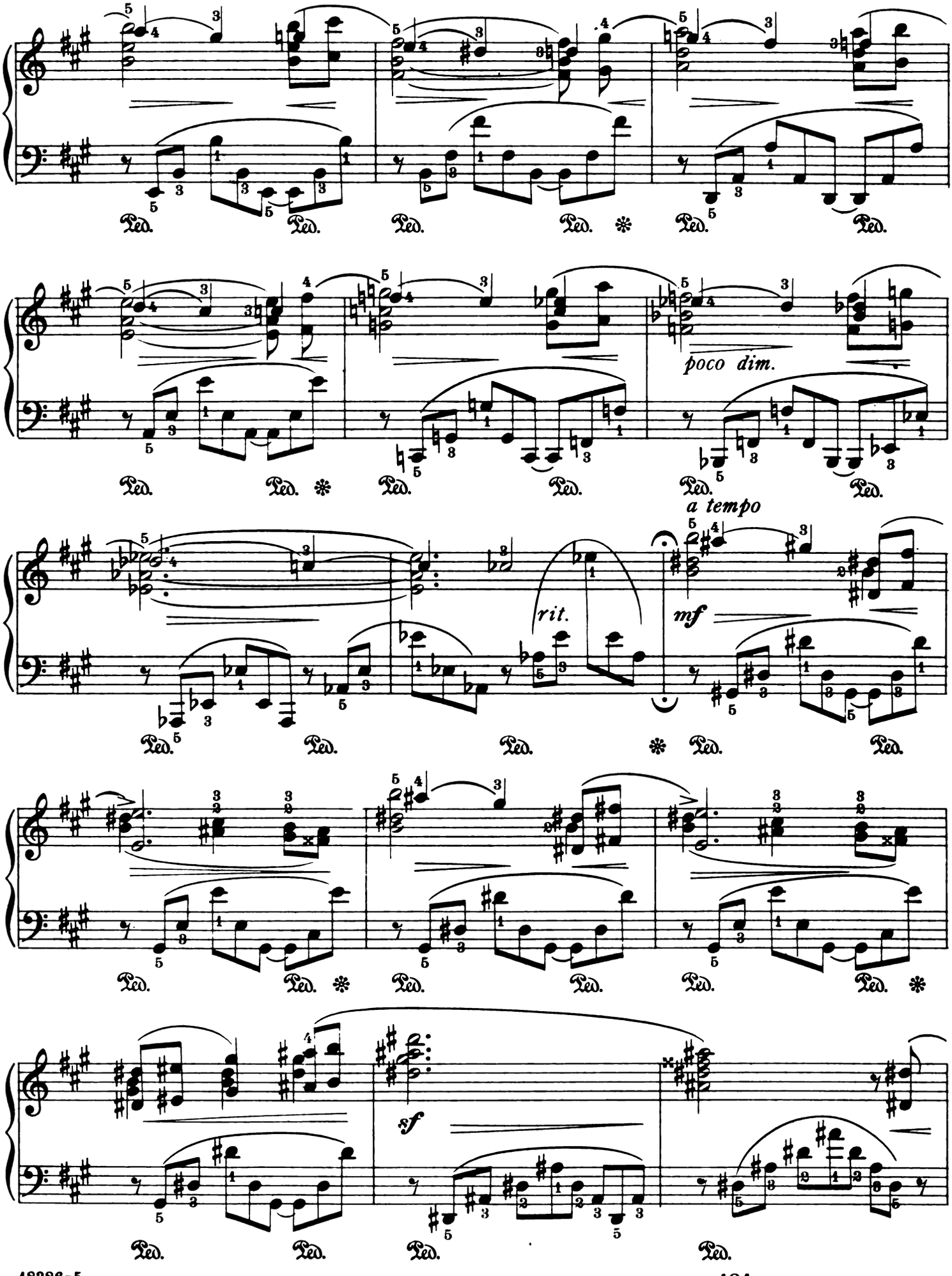
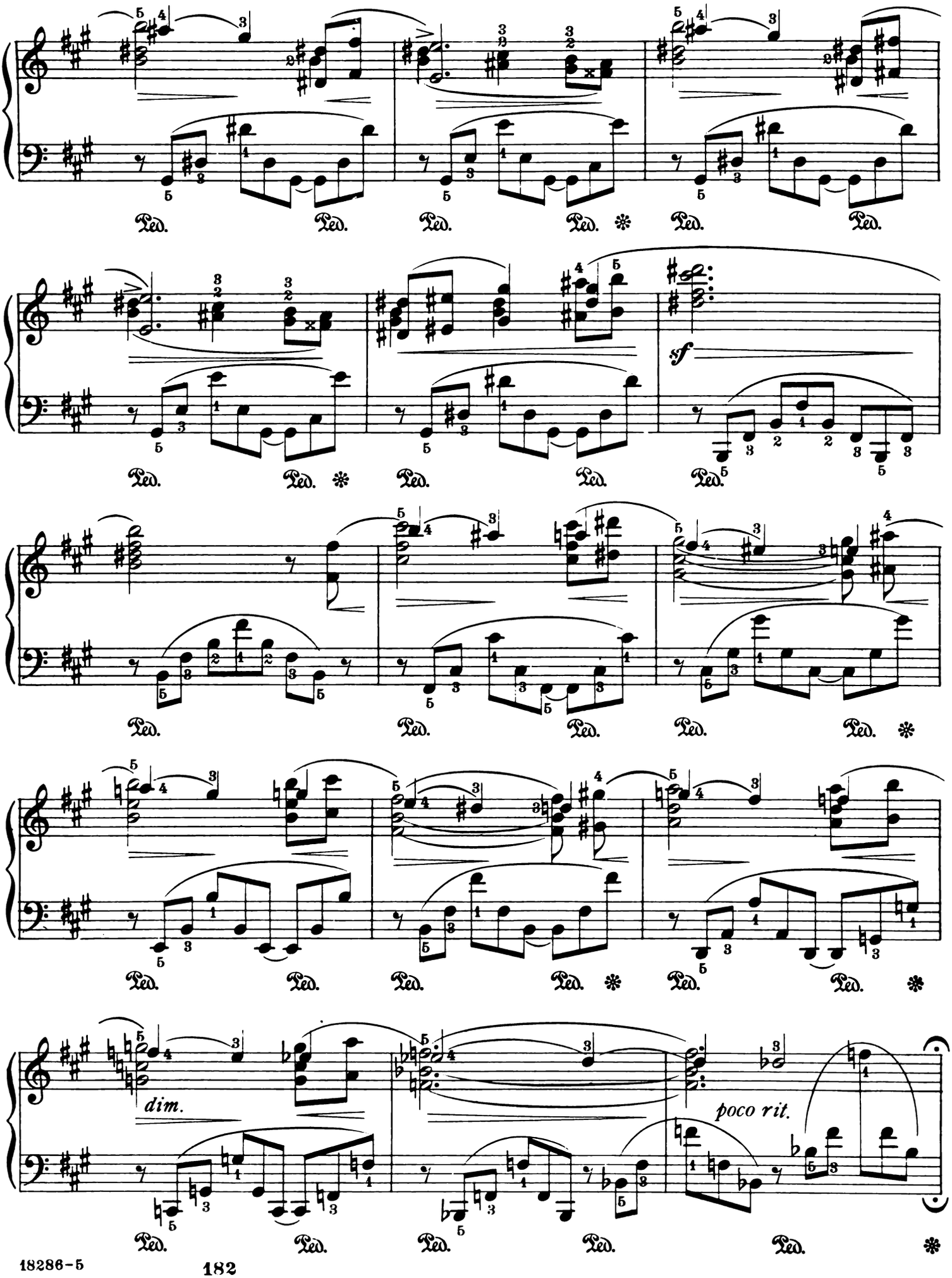
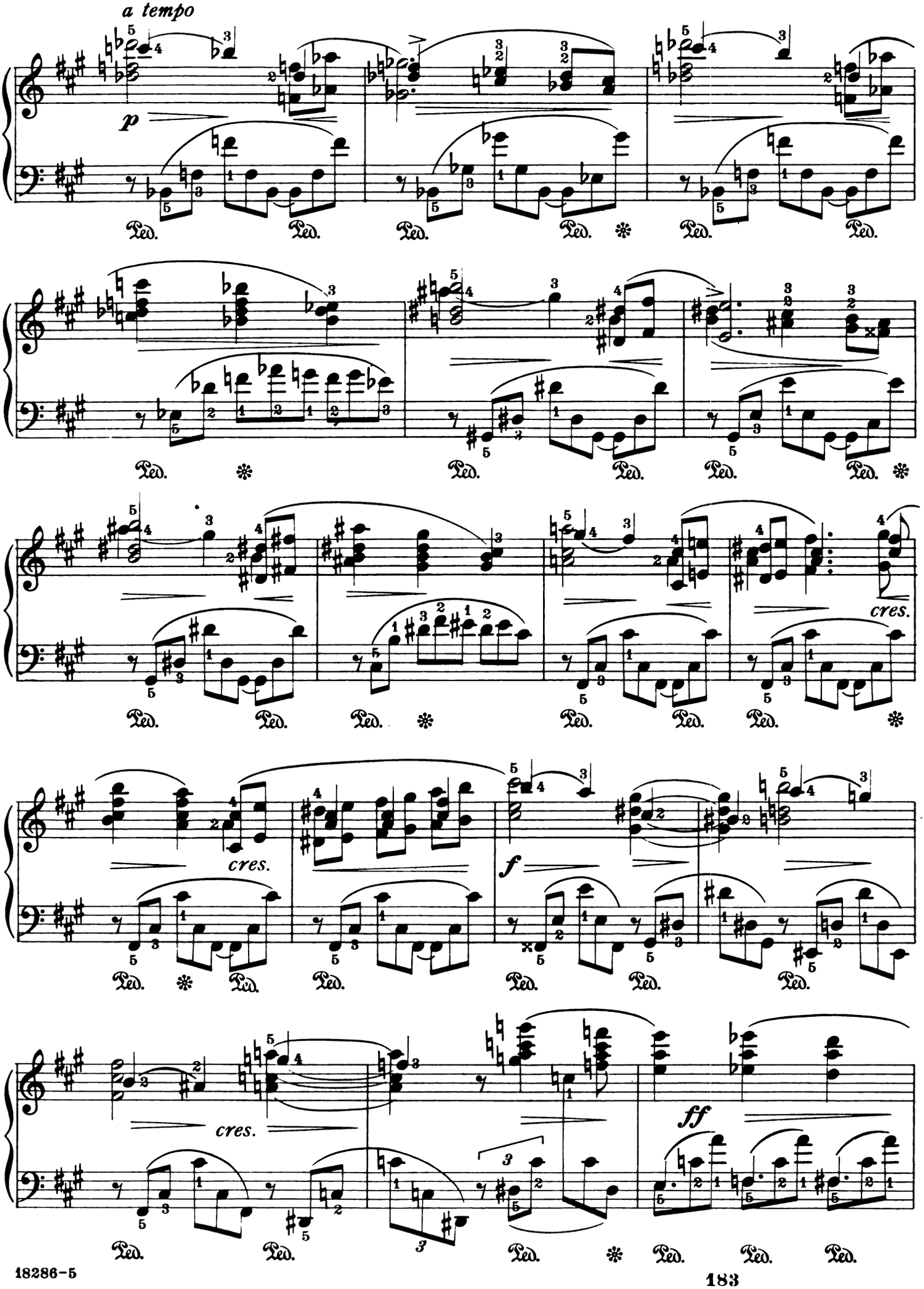
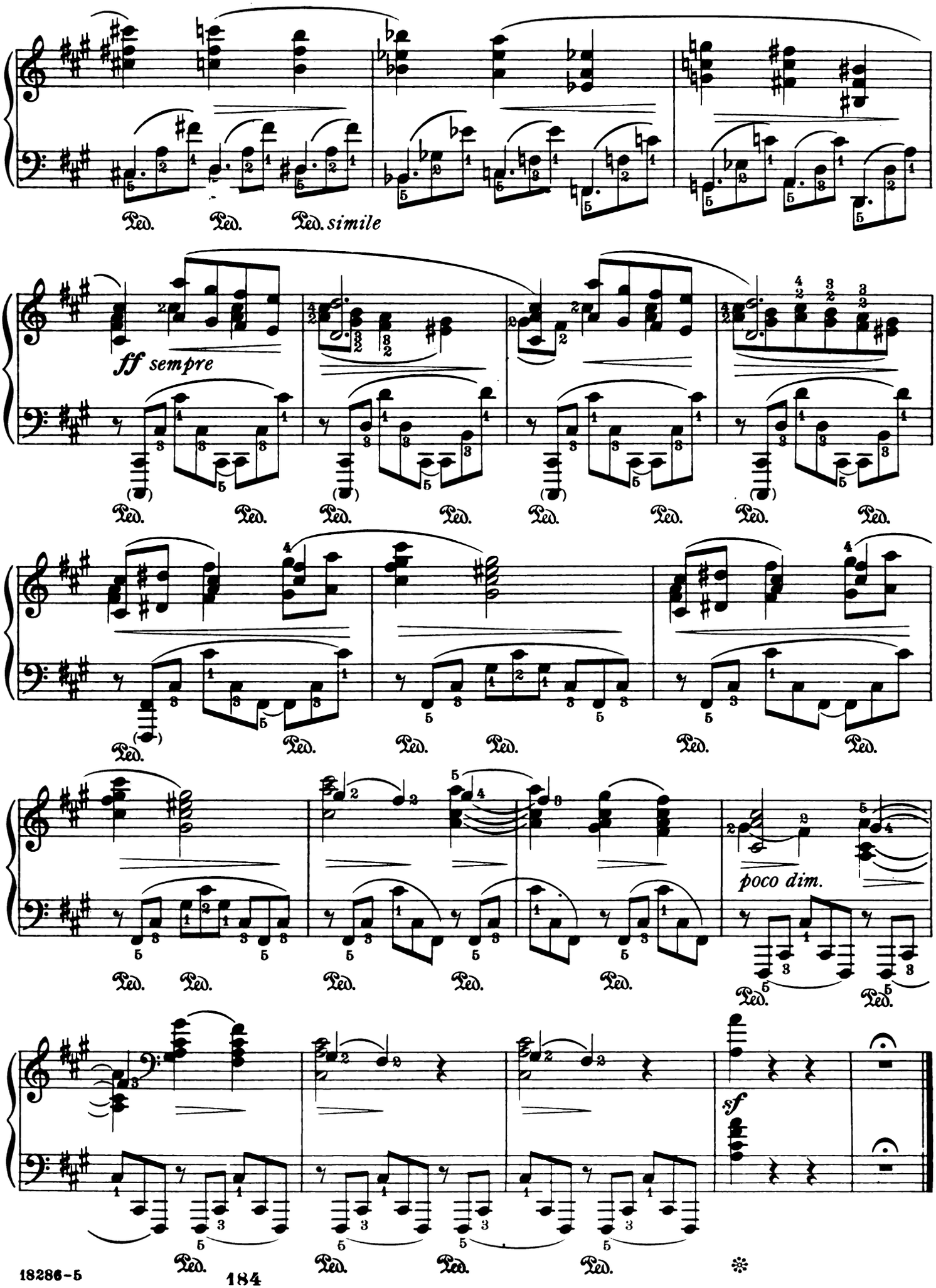

poco dim.
a tempo
rit.
mf
sf


Ped.
sf
dim.
poco rit.


a tempo
p
Ped.
cres.
f
ff


Ped. Ped. Ped. simile
ff sempre
poco dim.
sf

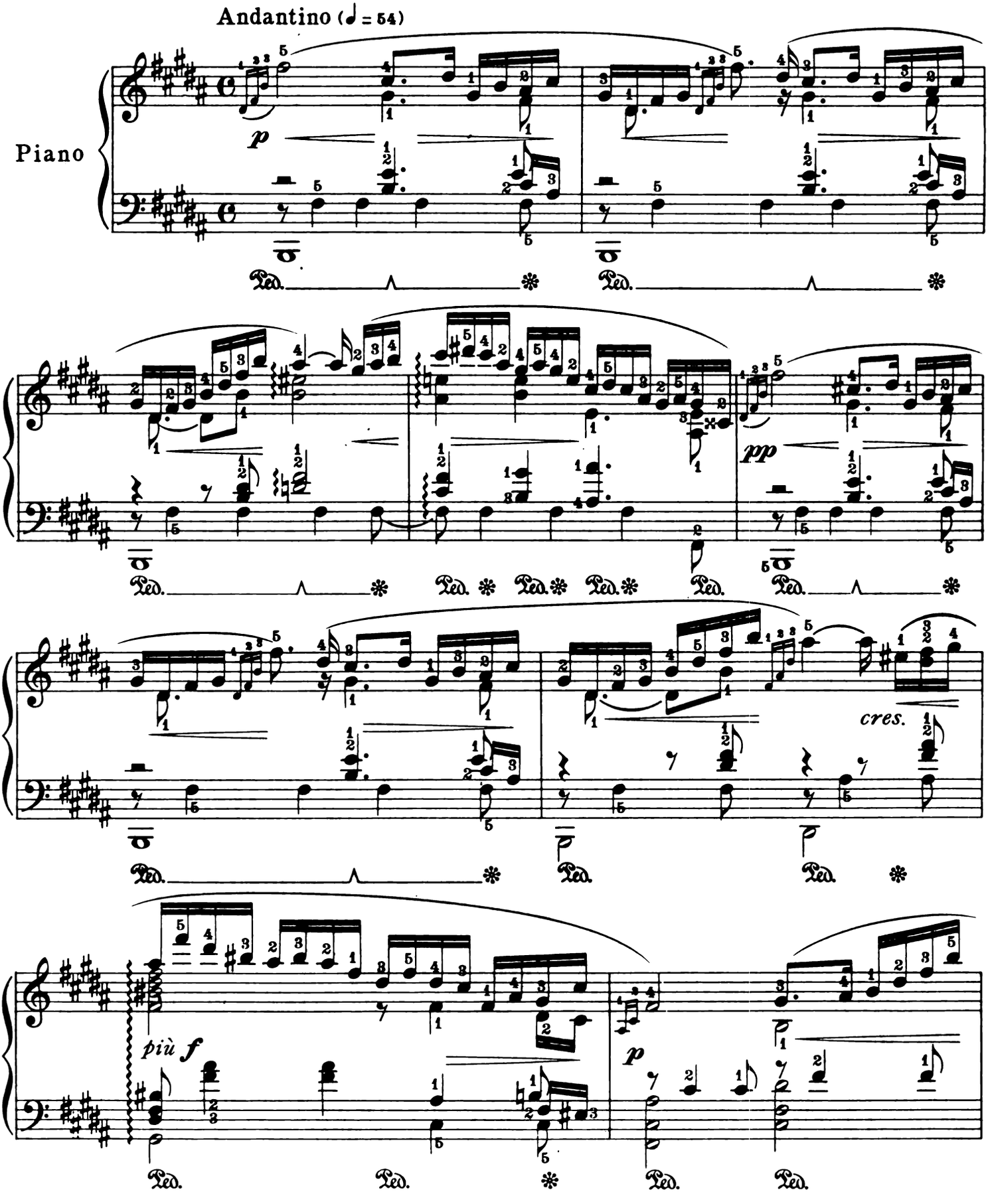
Dedicated to Mme Marie Belaieff

Berceuse

Cradle - Song

Edited by Andor Pintér

Joseph Wihtol, Op. 18, No. 1



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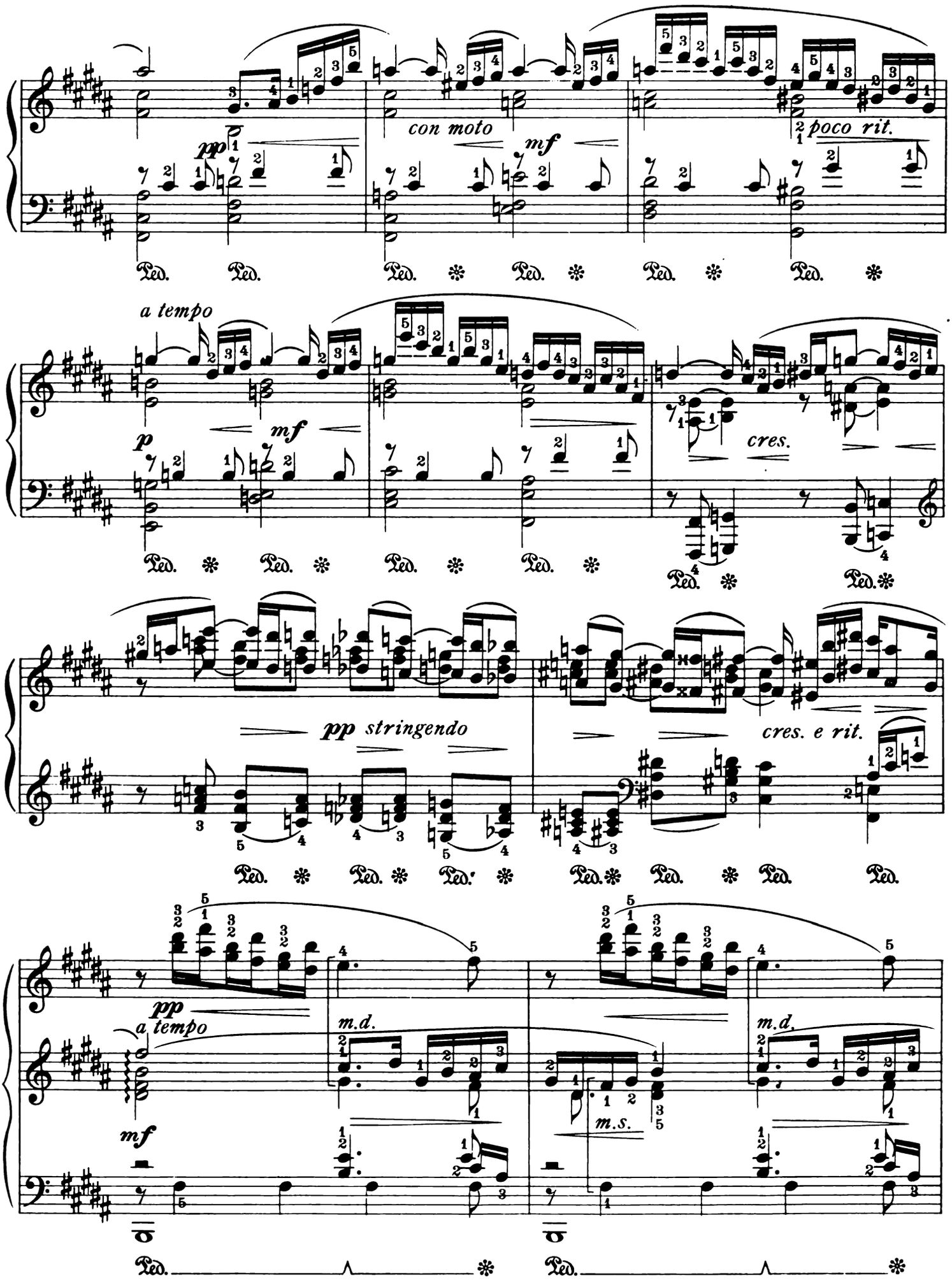
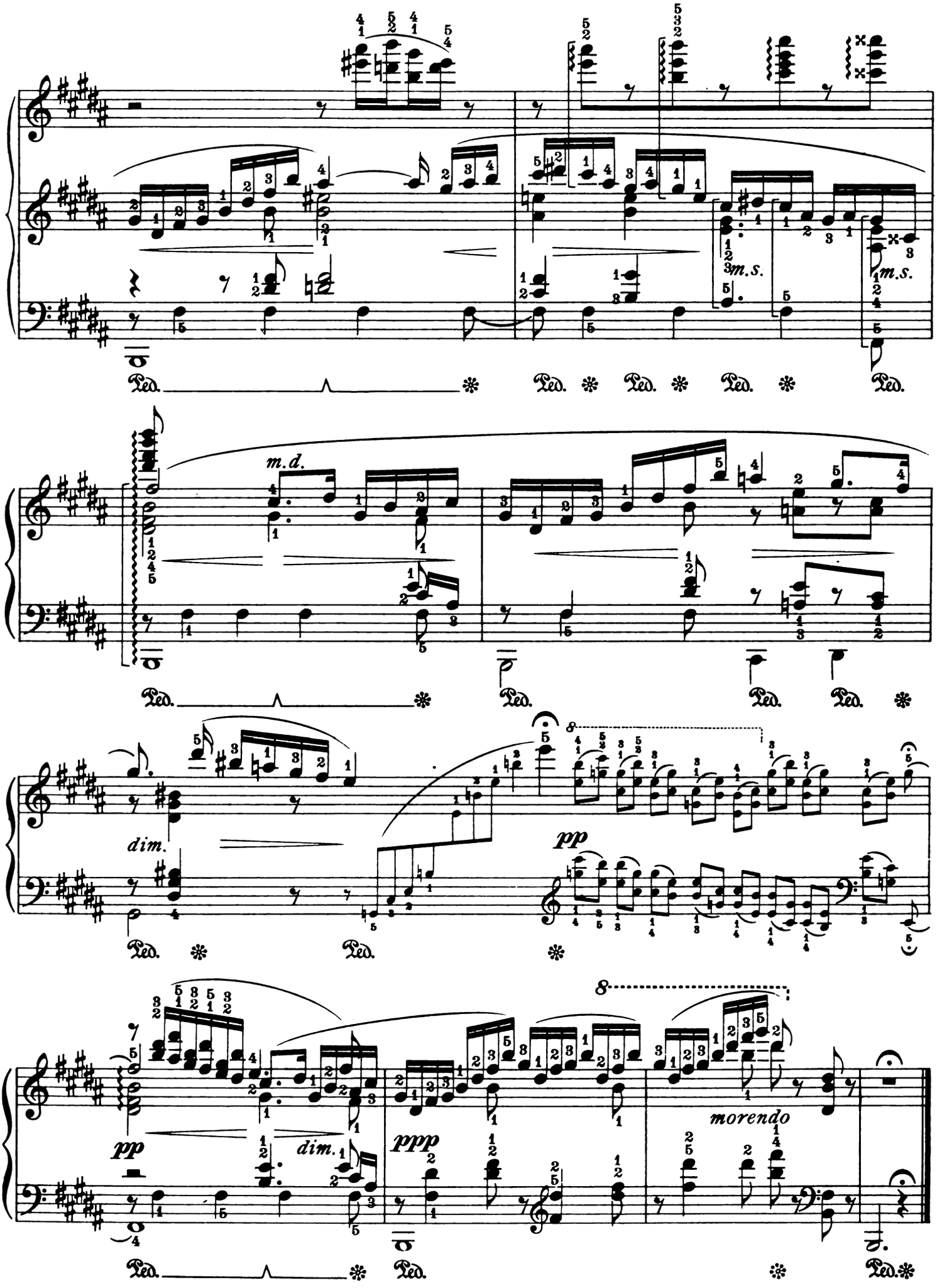
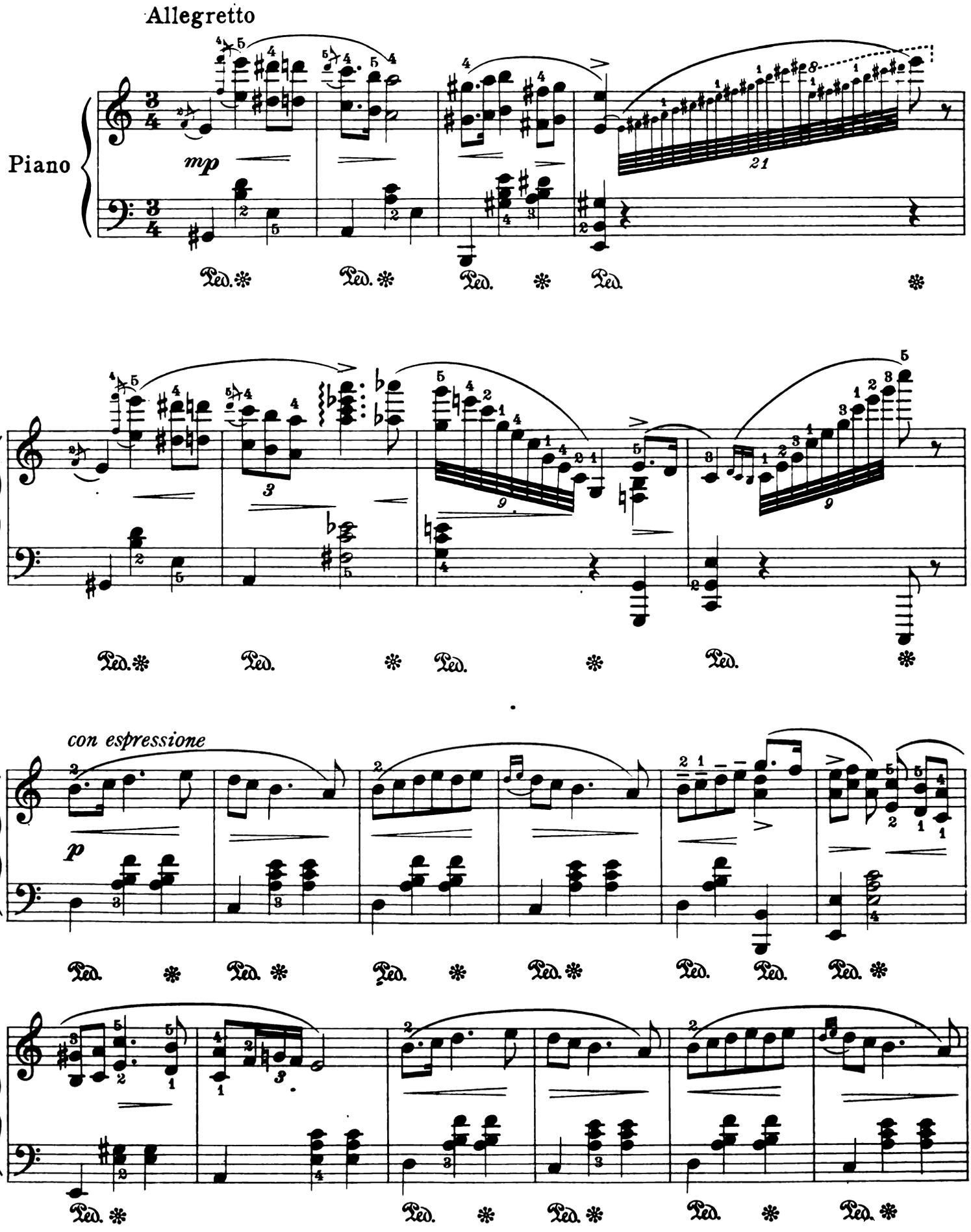

pp
con moto
mf
poco rit.
a tempo
p
mf
cres.
pp stringendo
cres. e rit.
pp
a tempo
m.d.
mf
m.s.
m.d.


m.s.
m.s.
Ped.
m.d.
dim.
pp
8
pp
dim.
ppp
morendo

Alla Mazurka

Edited by Andor Pinter

A. Nemerowsky, Op. 39, No. 3



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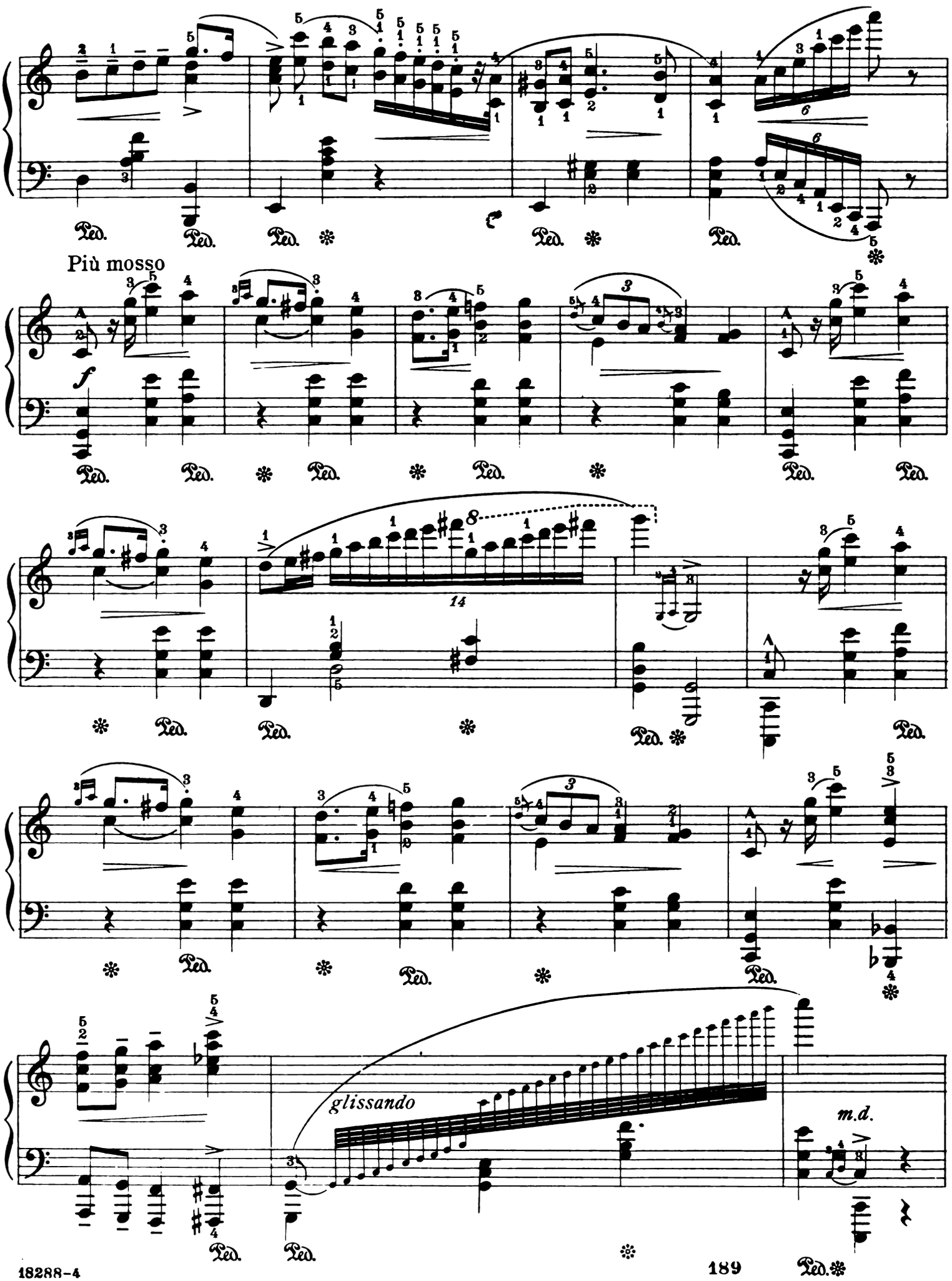
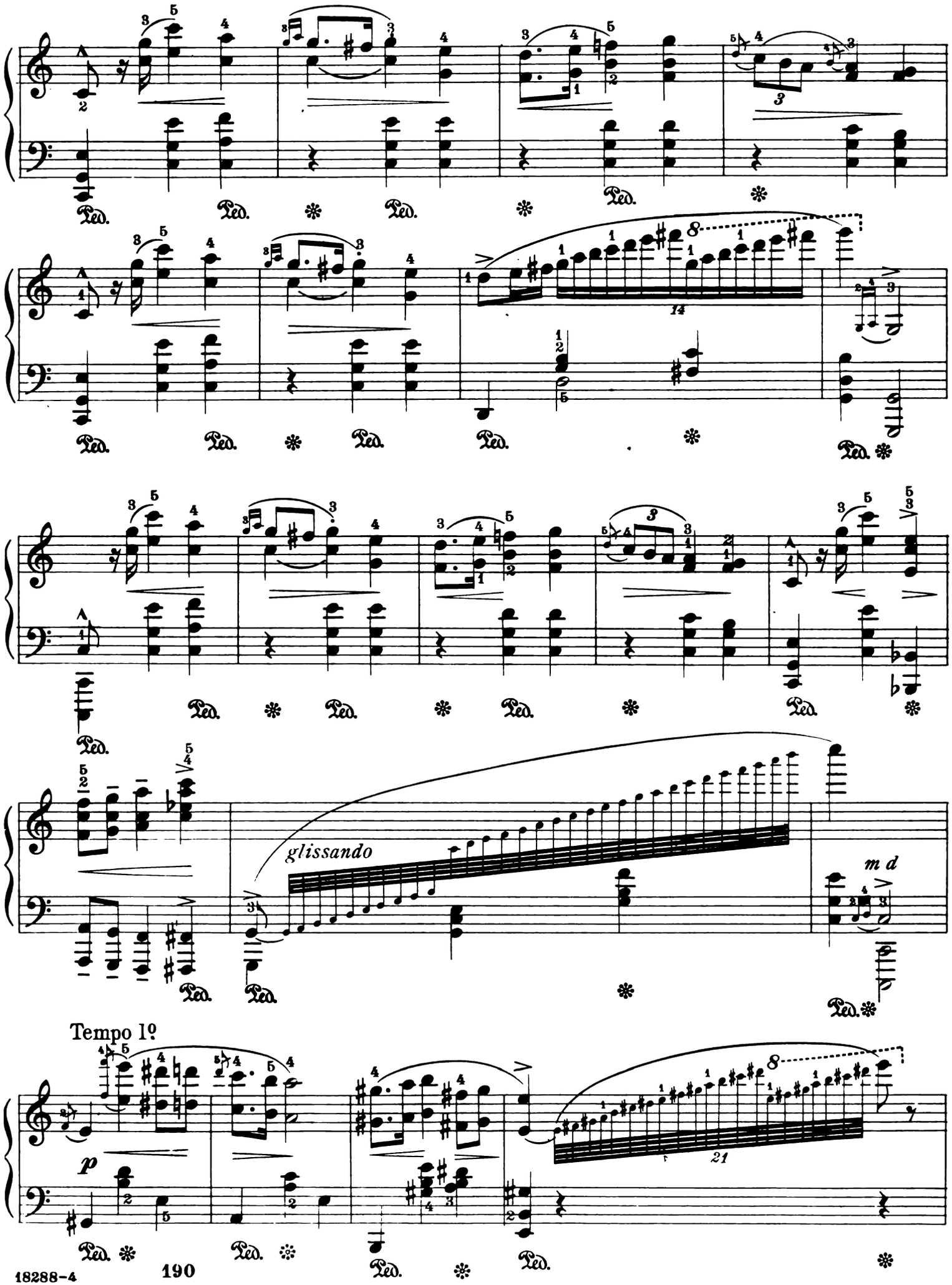
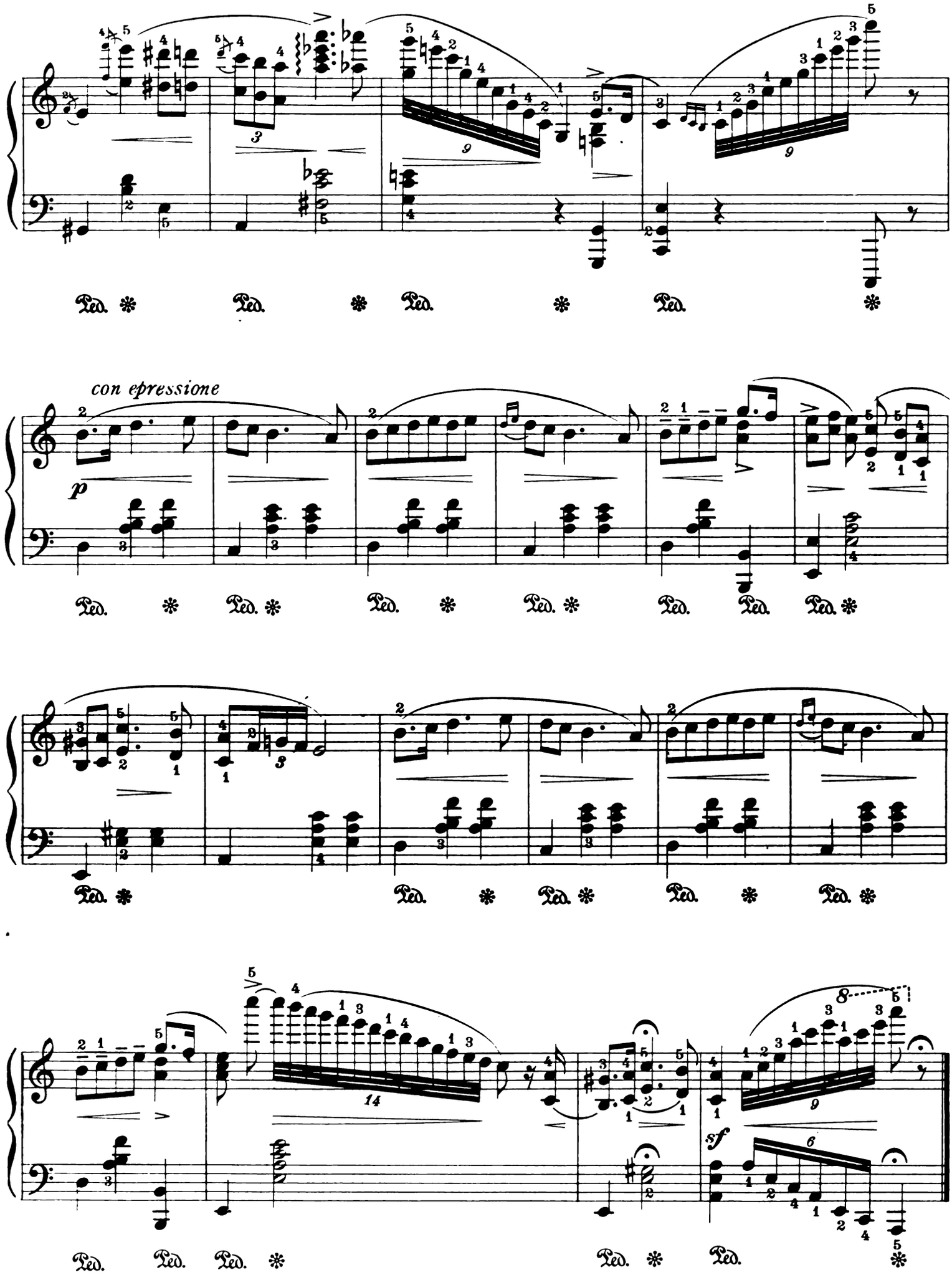

Più mosso
f
14
glissando
m.d.


glissando
m d
Tempo 1º
p


con epressione
p
sf

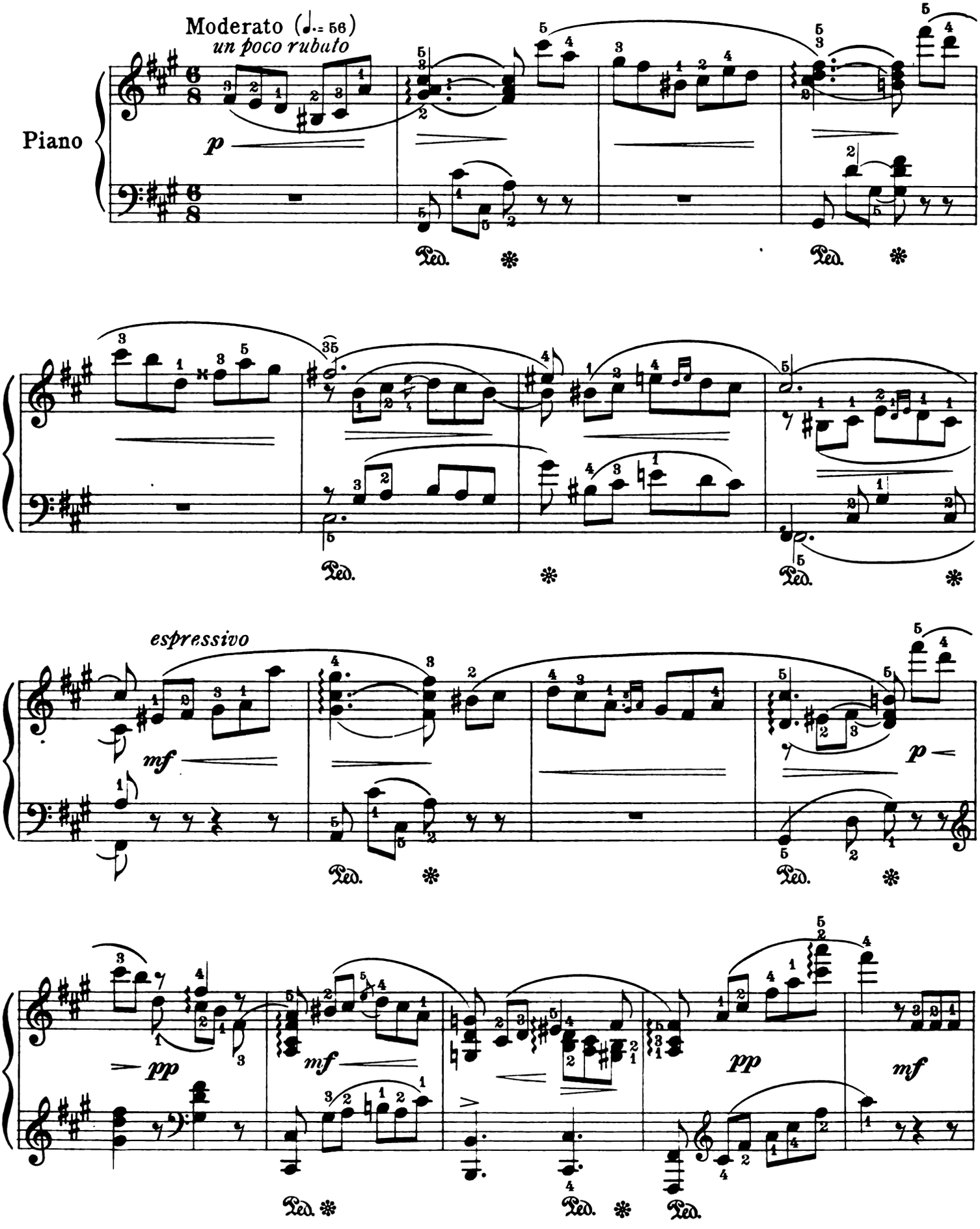
Dedicated to Mme Aléxandra Martianoff

Élégie

Elegy

Edited by Andor Pintér

Nikolas Amani, Op. 7, No 3



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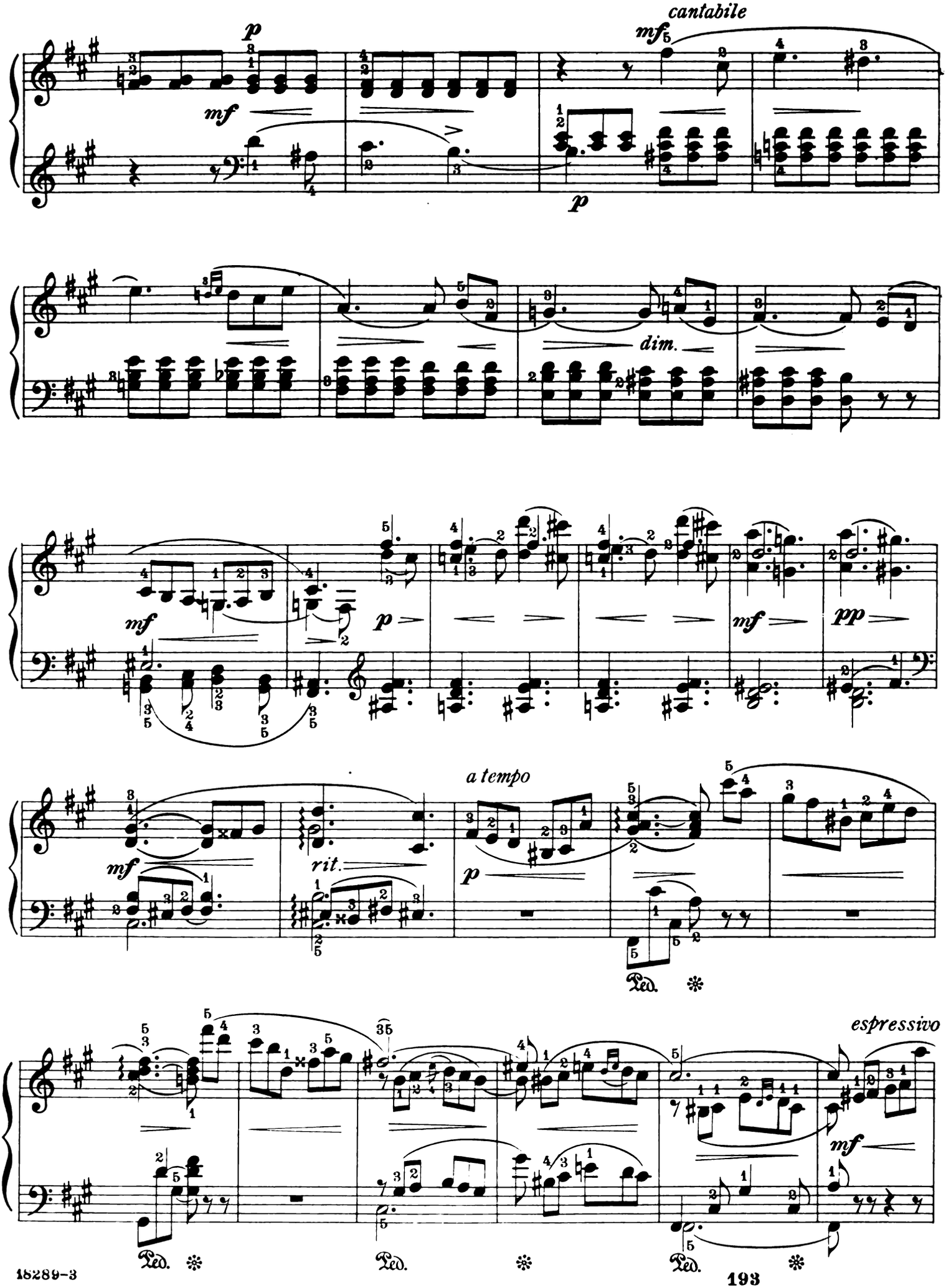
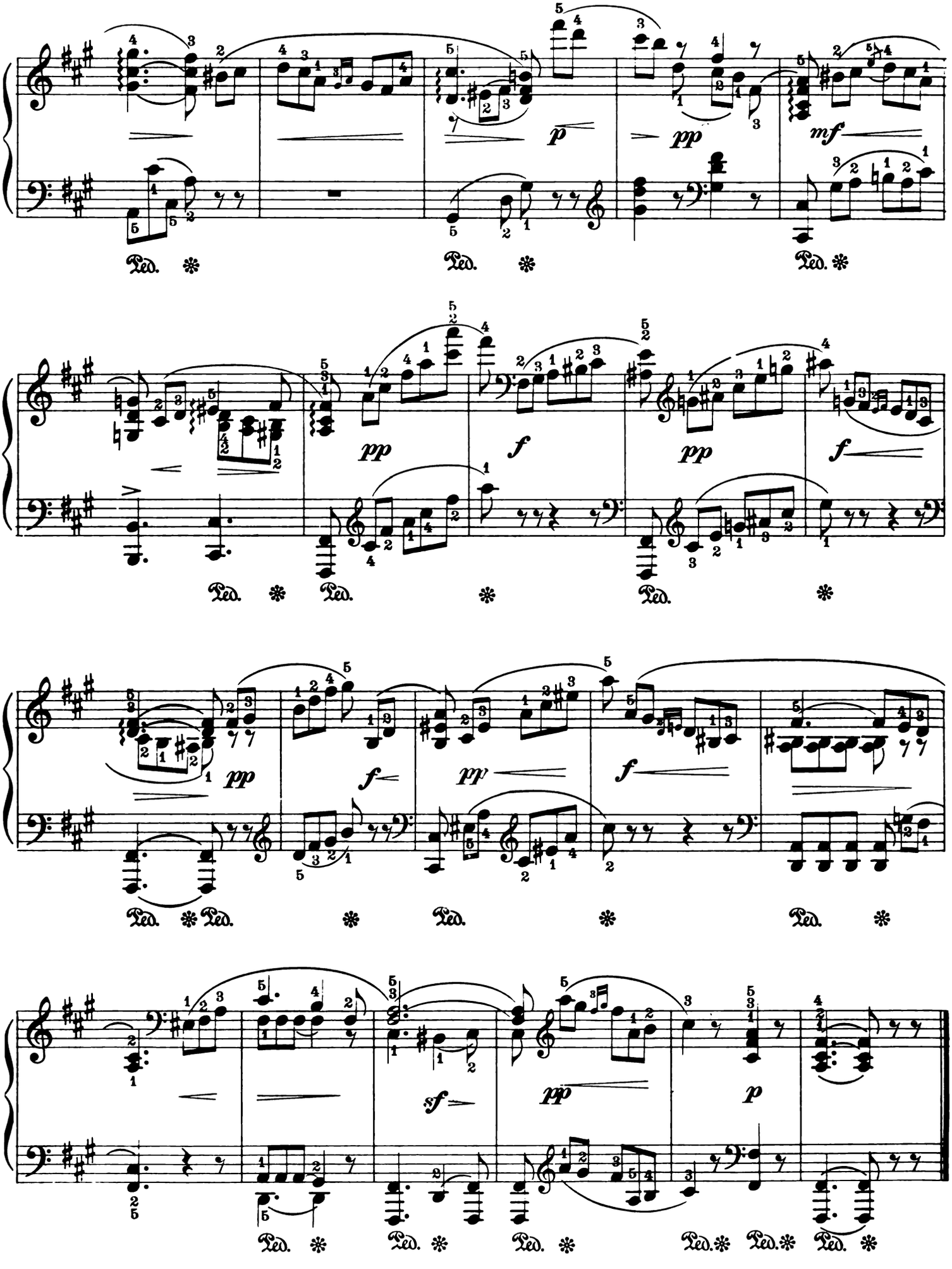

cantabile
mf
p
mf
p
dim.
mf
p
mf
pp
a tempo
mf
rit.
p
Ped.
espressivo
mf
Ped.
Ped.
Ped.


p
pp
mf
pp
f
pp
f
pp
f
pp
f
sf
pp
p
Ped.

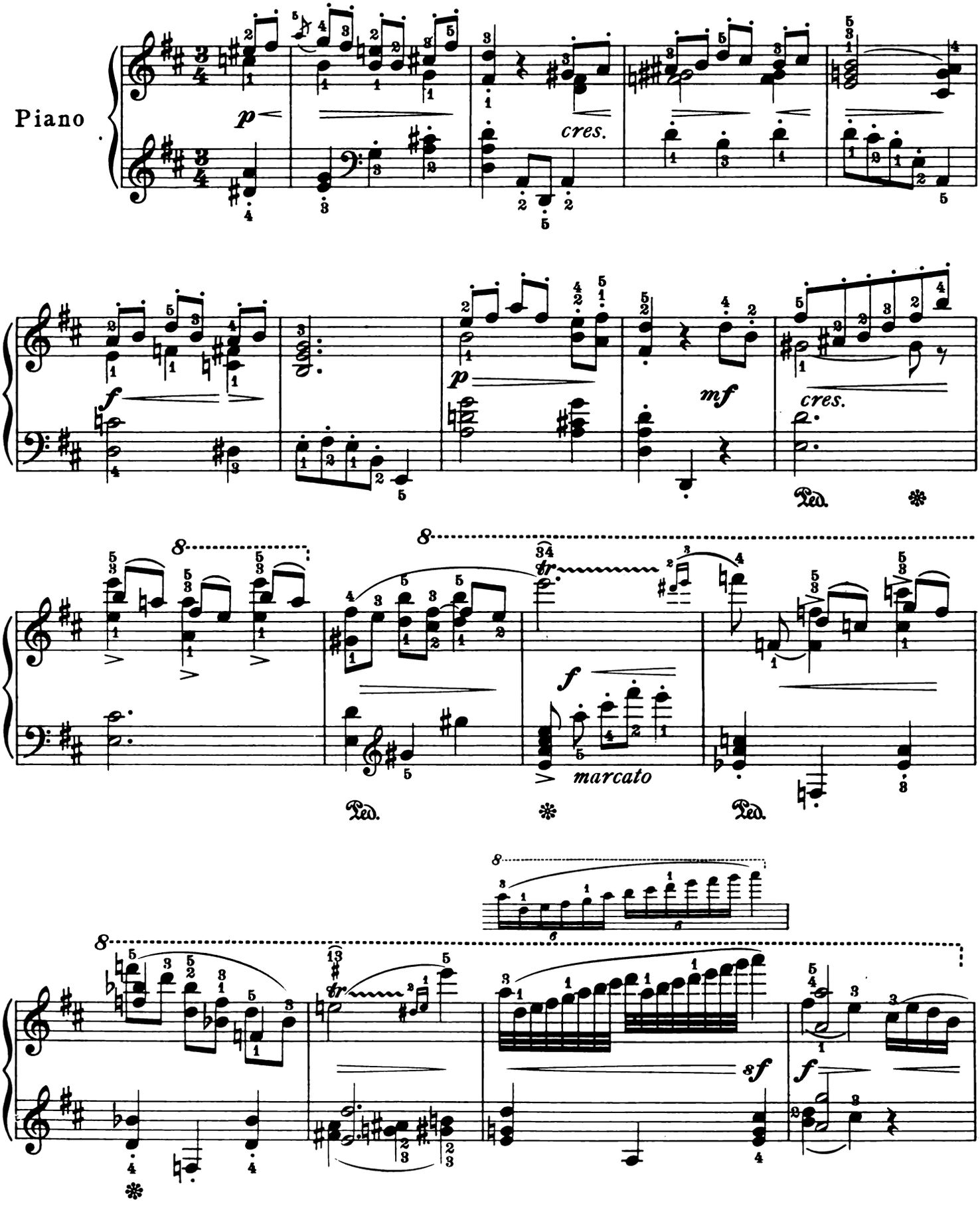
Minuetto

Minuet

Edited by Andor Pintér

Nikolas Amani, Op. 4, № 2

Allegretto grazioso (♩ = 144)



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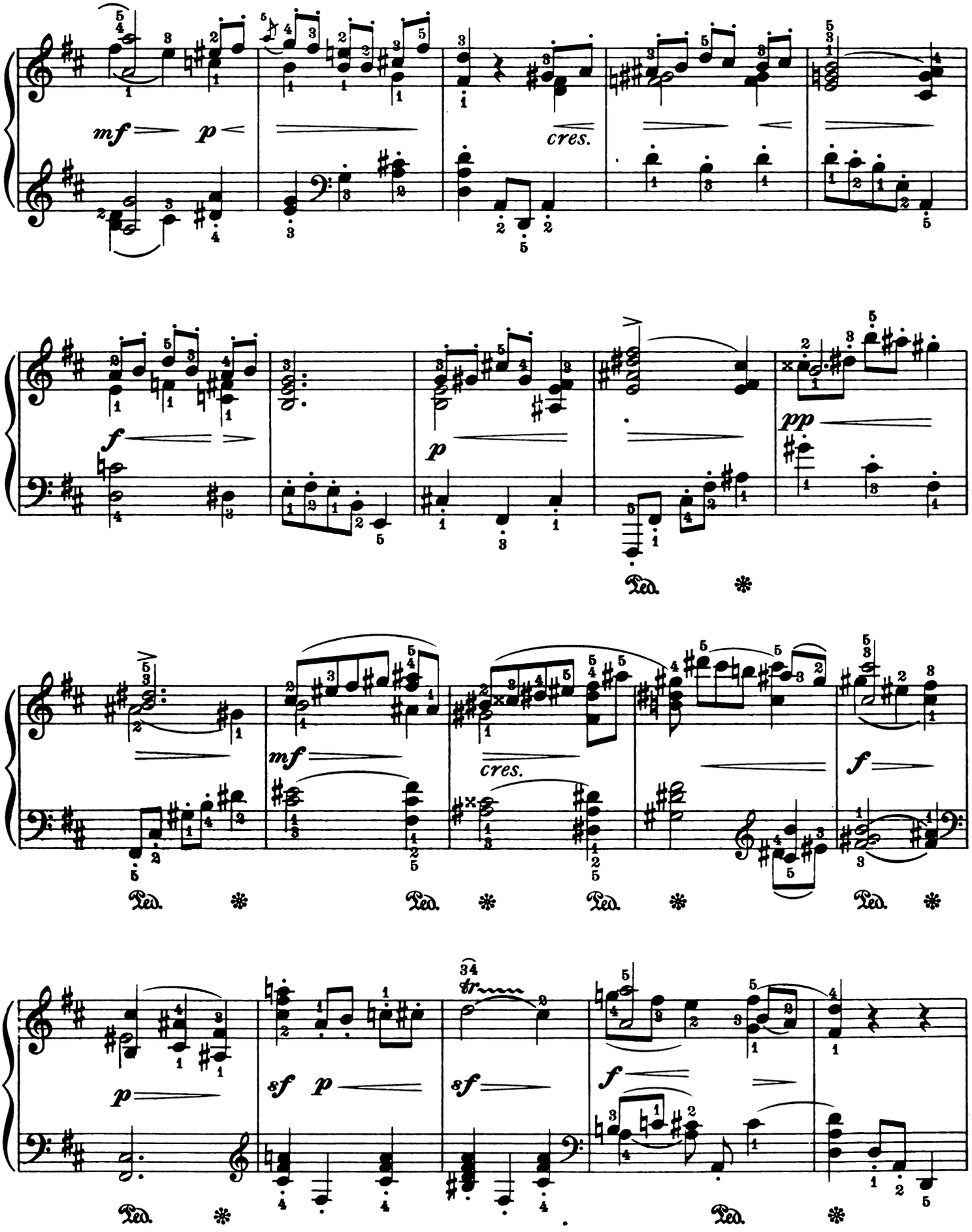
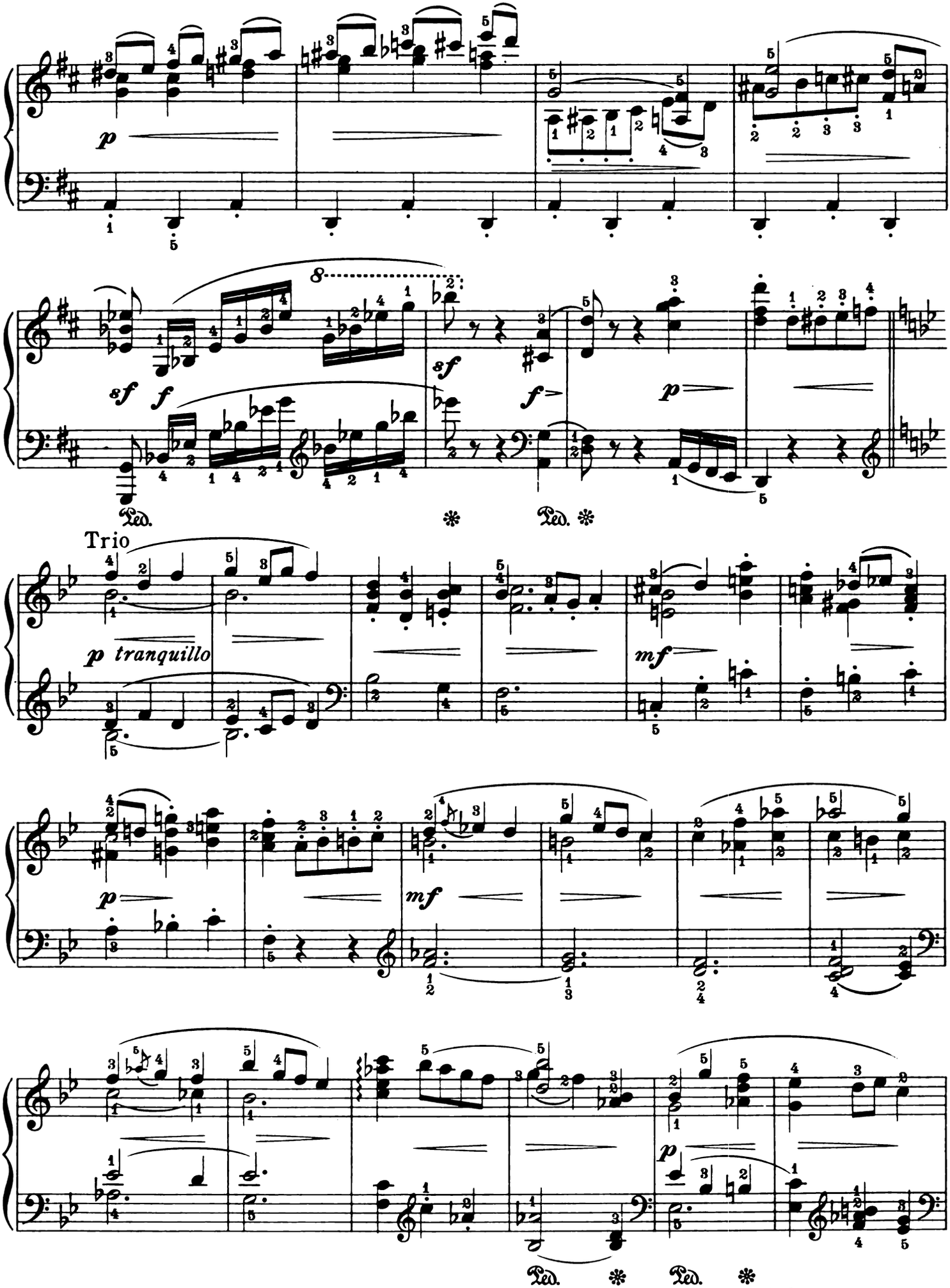
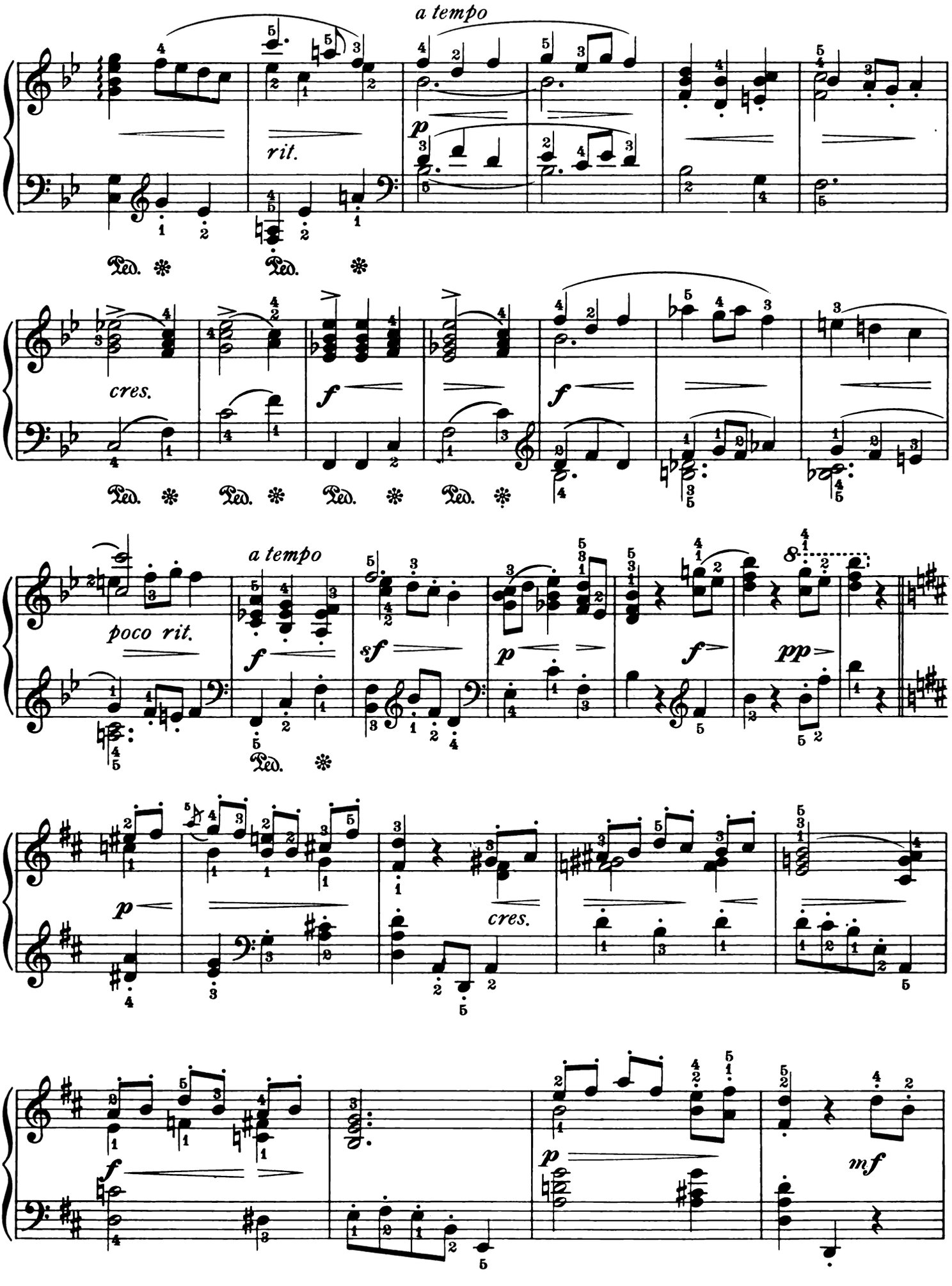
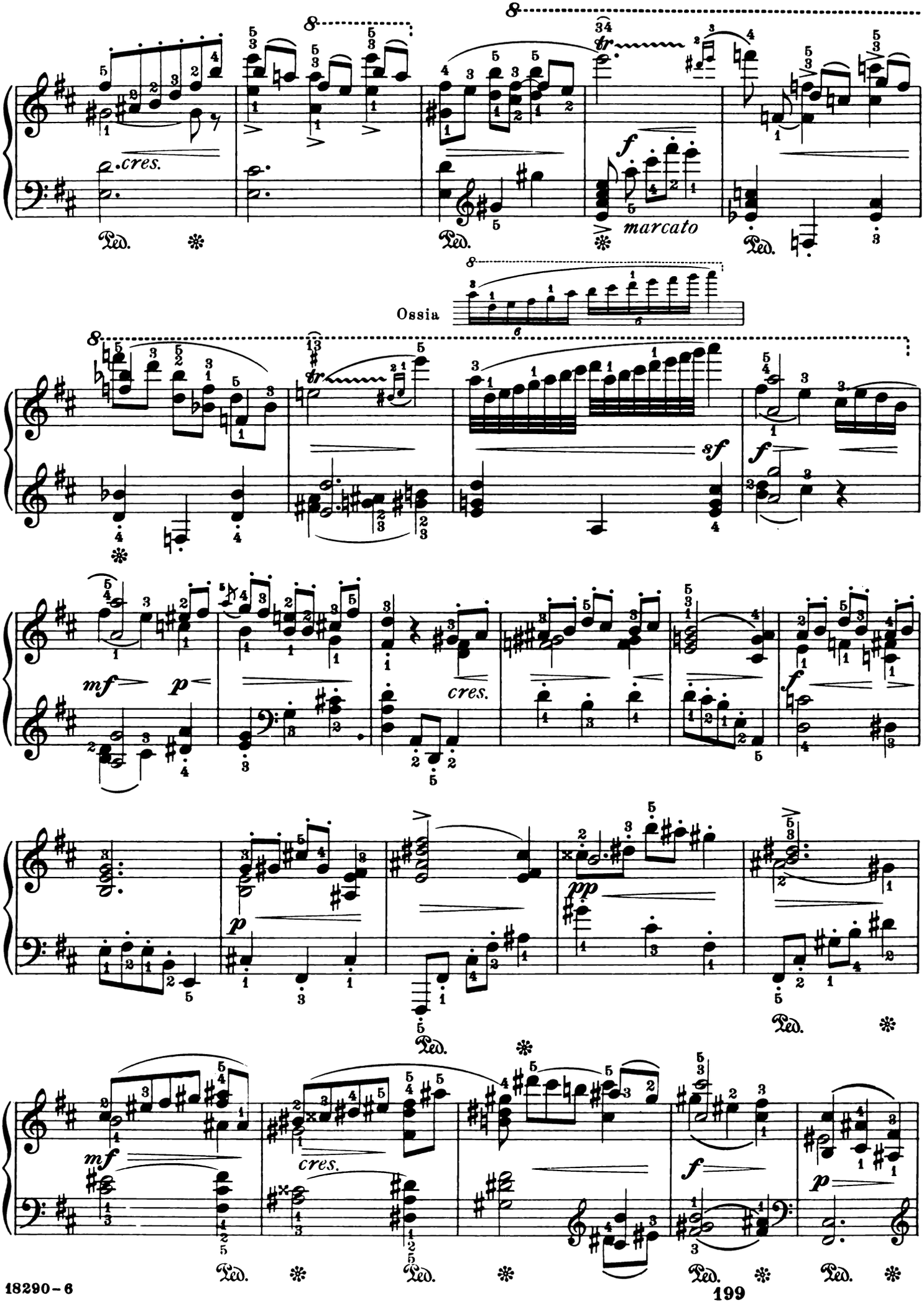
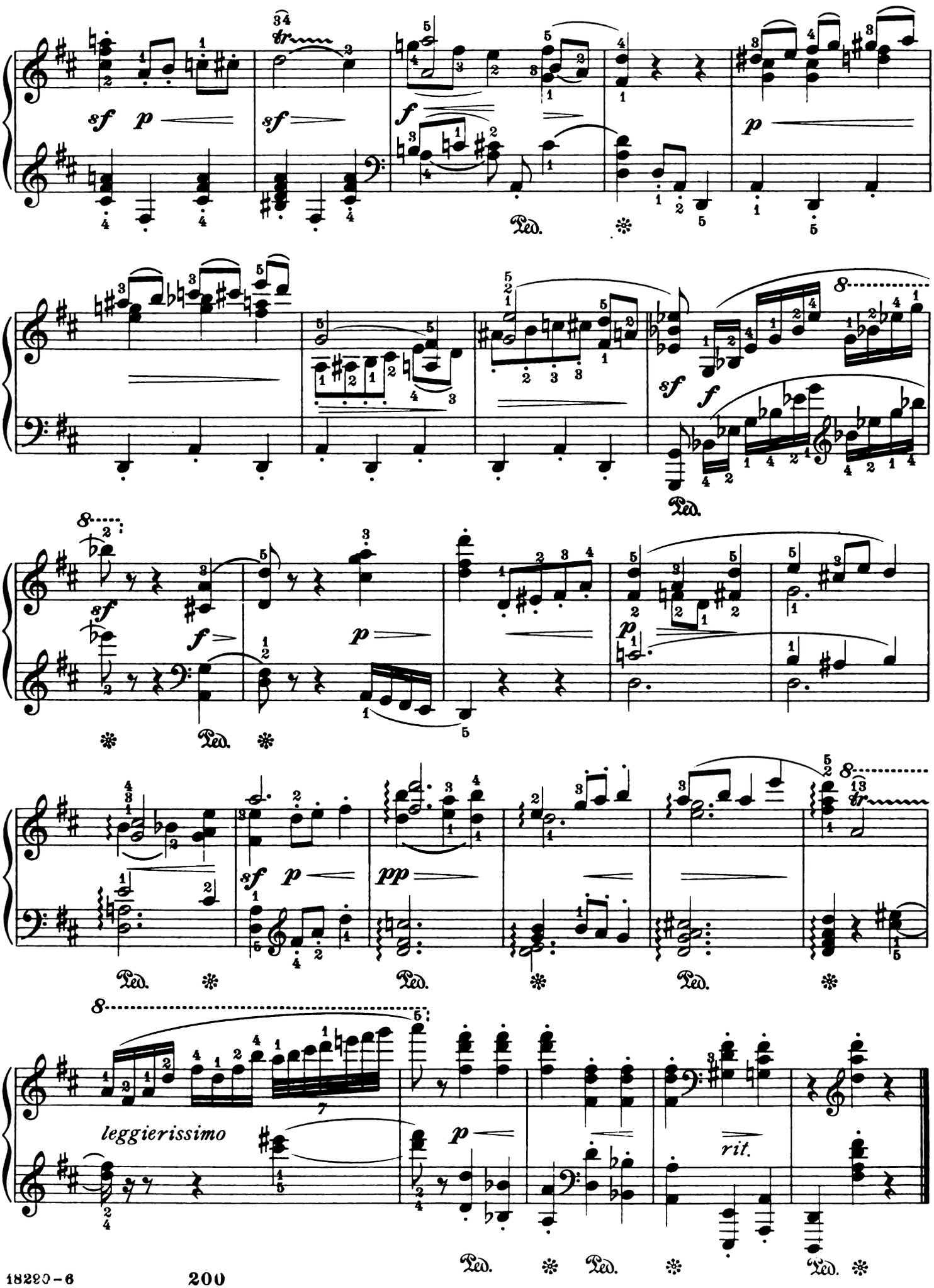

mf
p
cres.
f
p
pp
Ped.
mf
cres.
f
Ped.
p
sf
p
sf
tr
f
Ped.


p
8
sf
f
sf
f
p
Ped.
Ped.
Trio
p tranquillo
mf
p
mf
p
Ped.
Ped.


a tempo
rit.
p
cres.
f
poco rit.
a tempo
sf
pp
cres.
mf


cres.
marcato
Ossia
sf
mf
p
cres.
pp
mf
cres.
f
p
Ped.

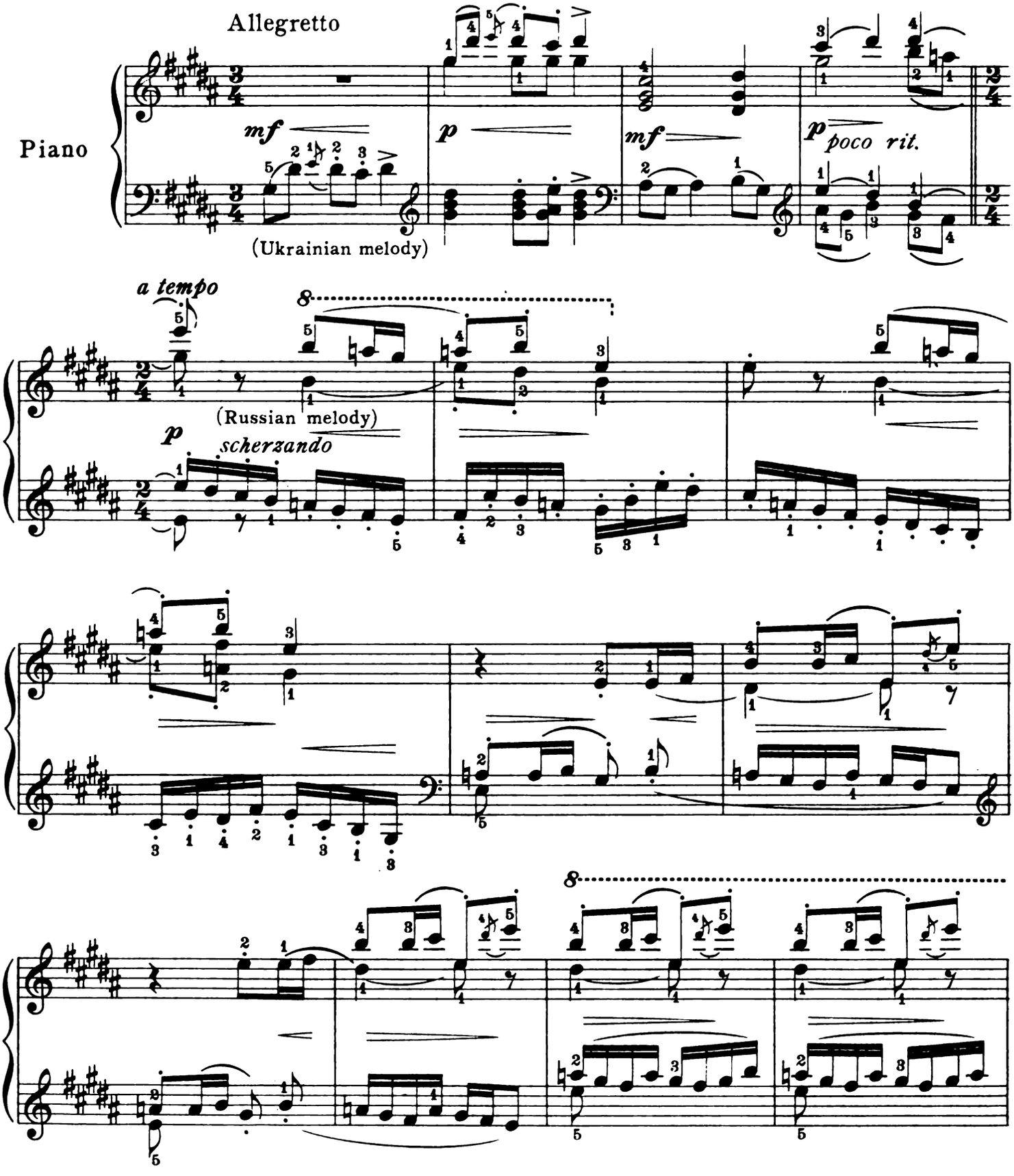

sf p
sf
f
p
Ped.
sf f
sf p
pp
leggierissimo
rit.

Chant de Noël

Song of Christmas

Edited by Andor Pintér

Sergei Liapounow, Op. 41, № 4



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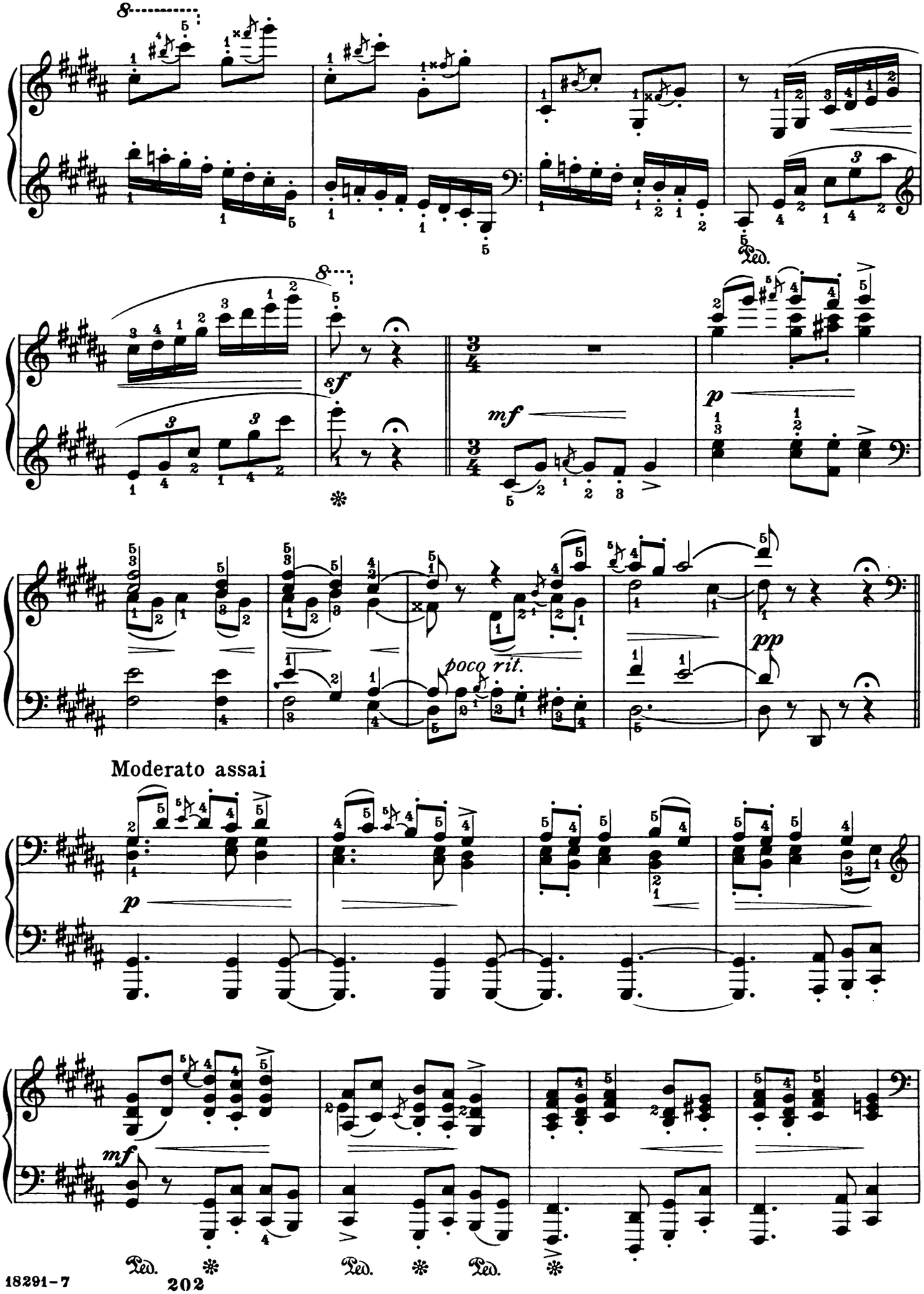
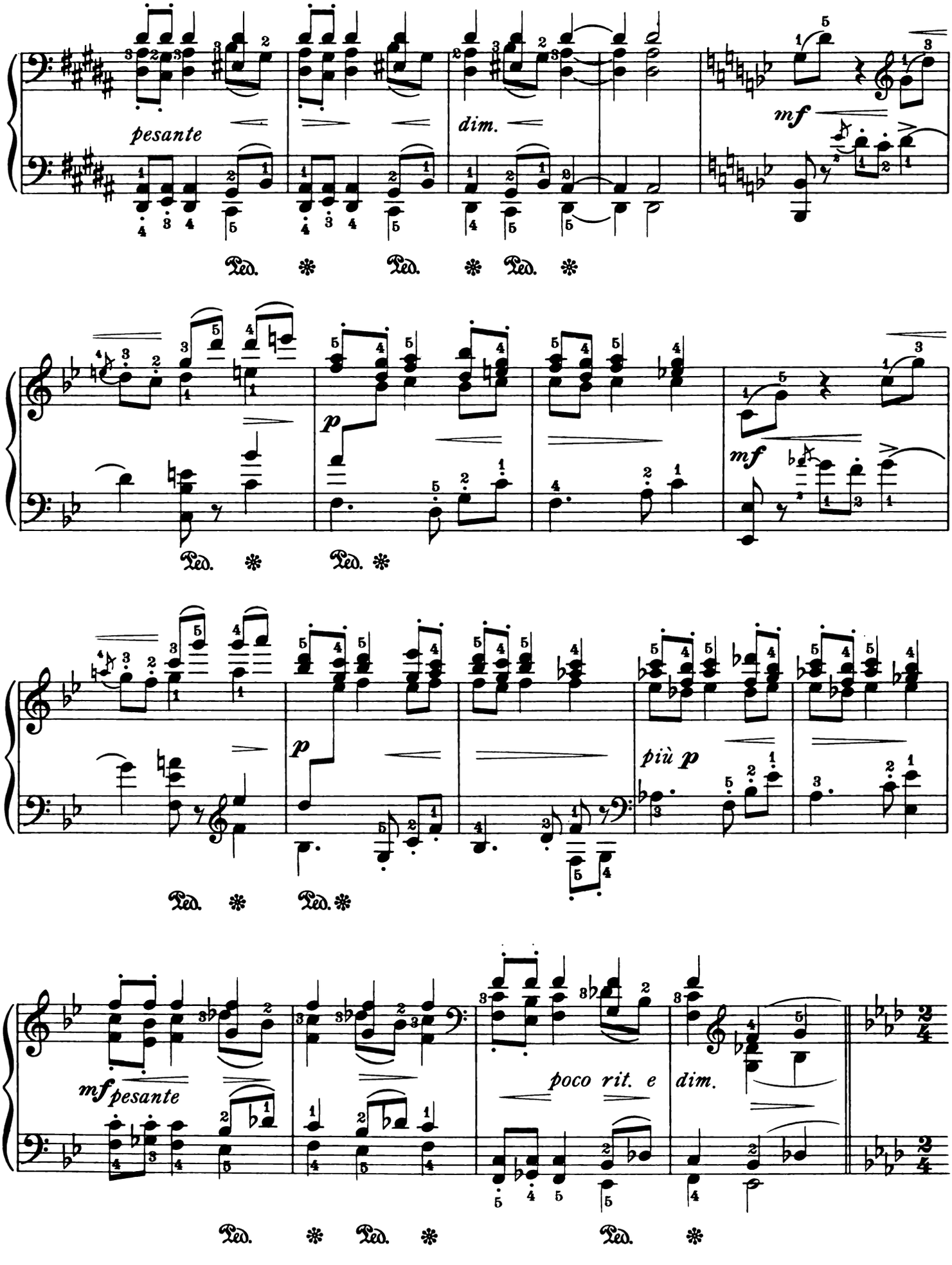
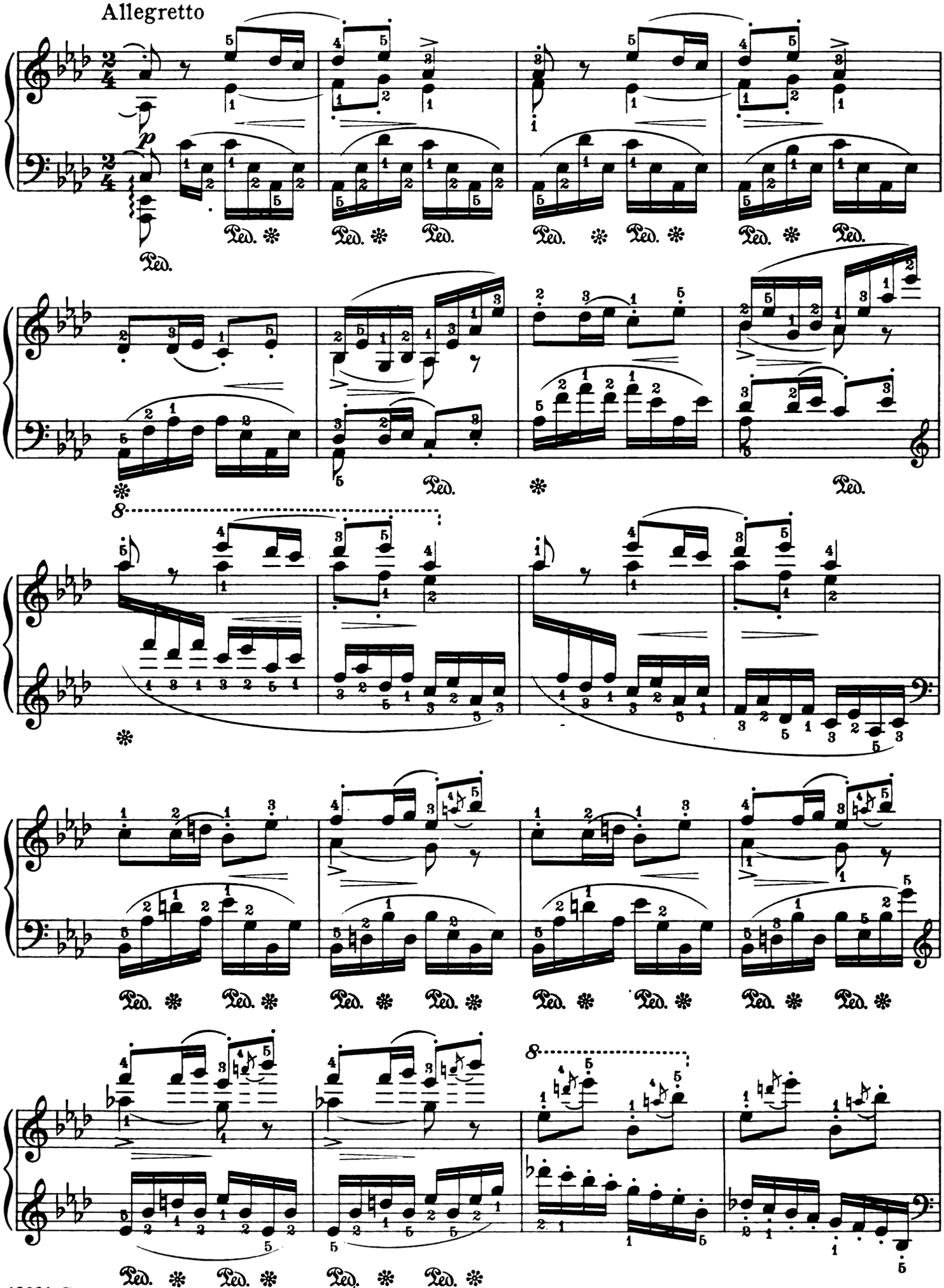
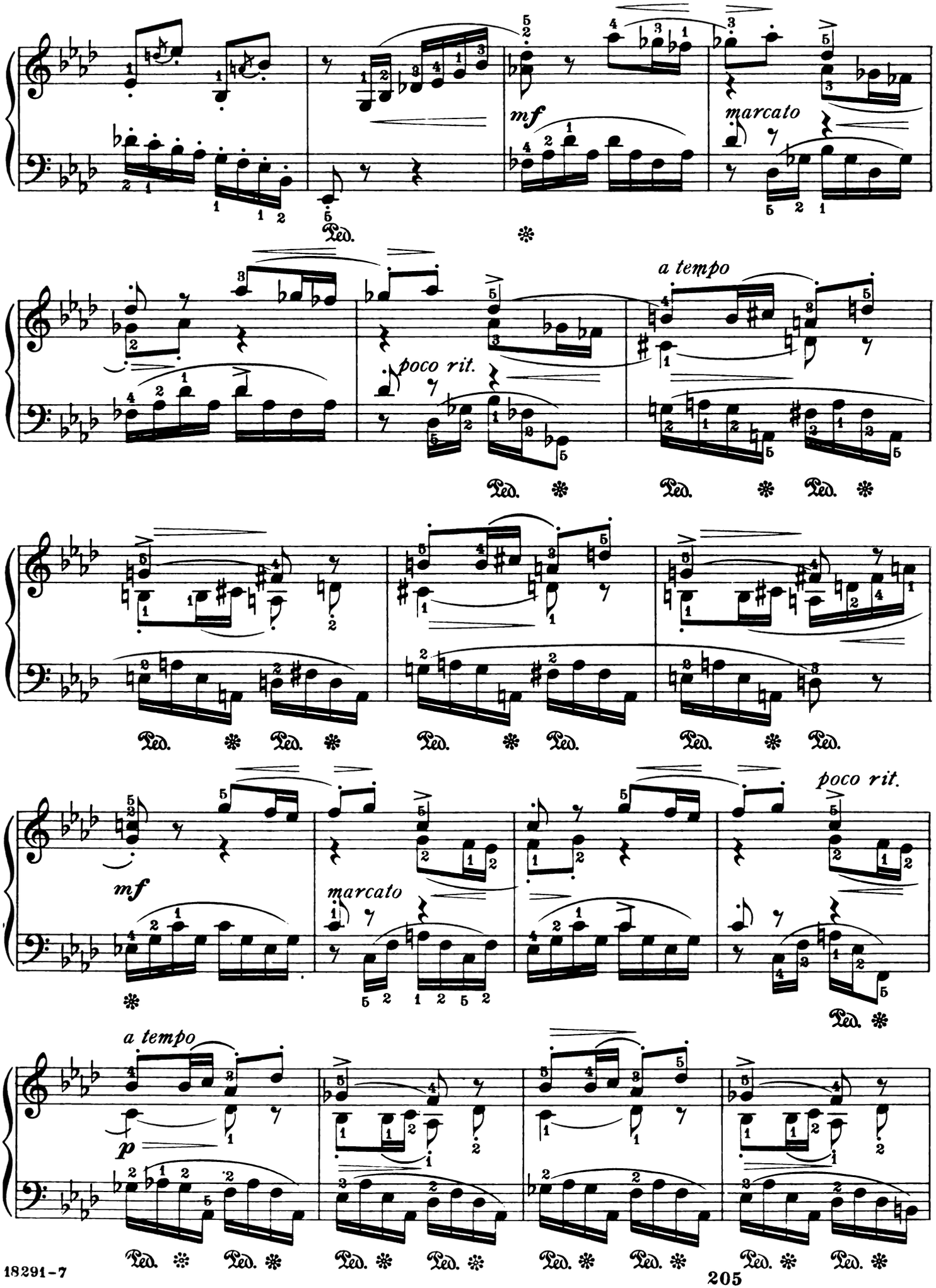
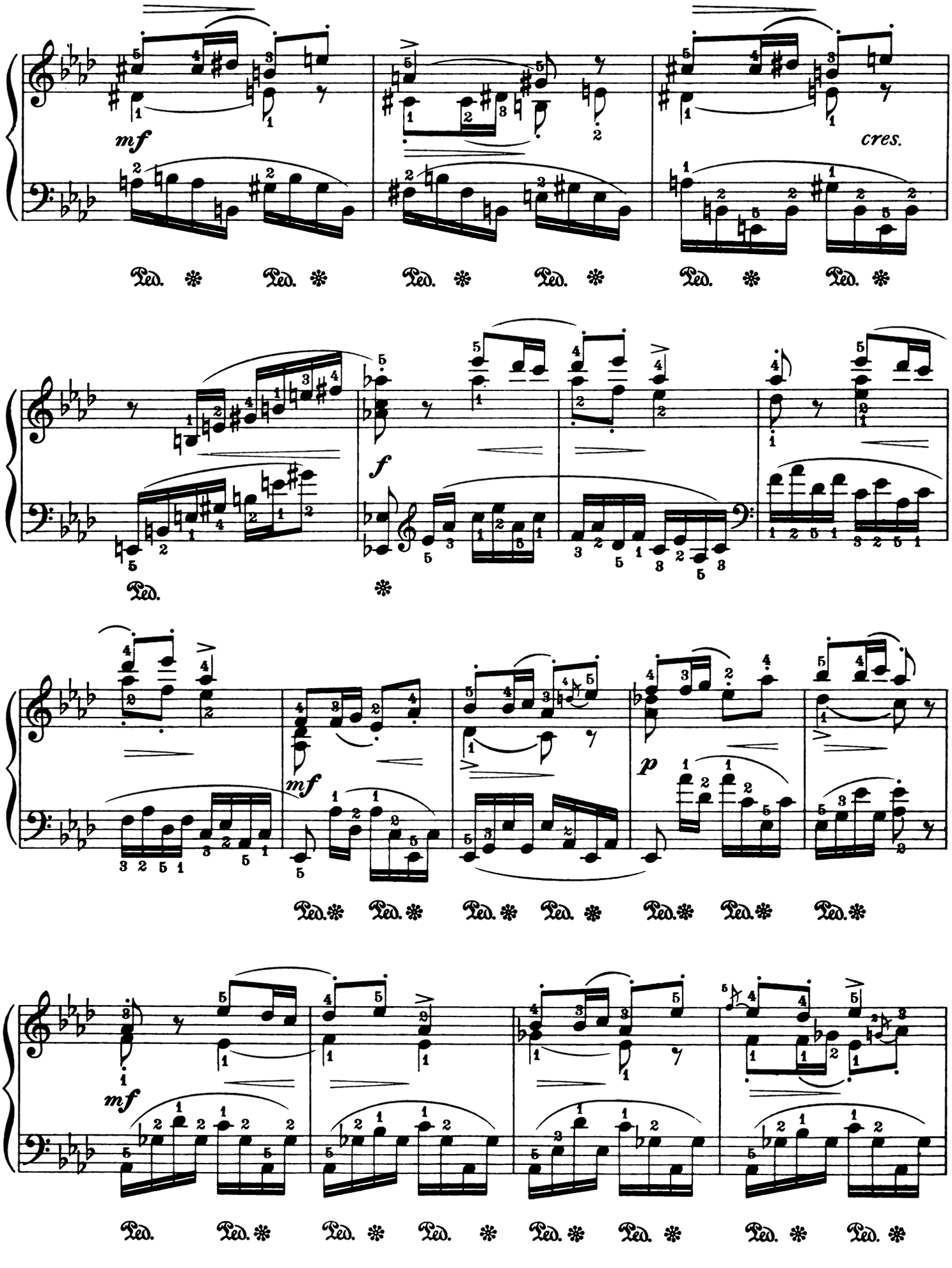
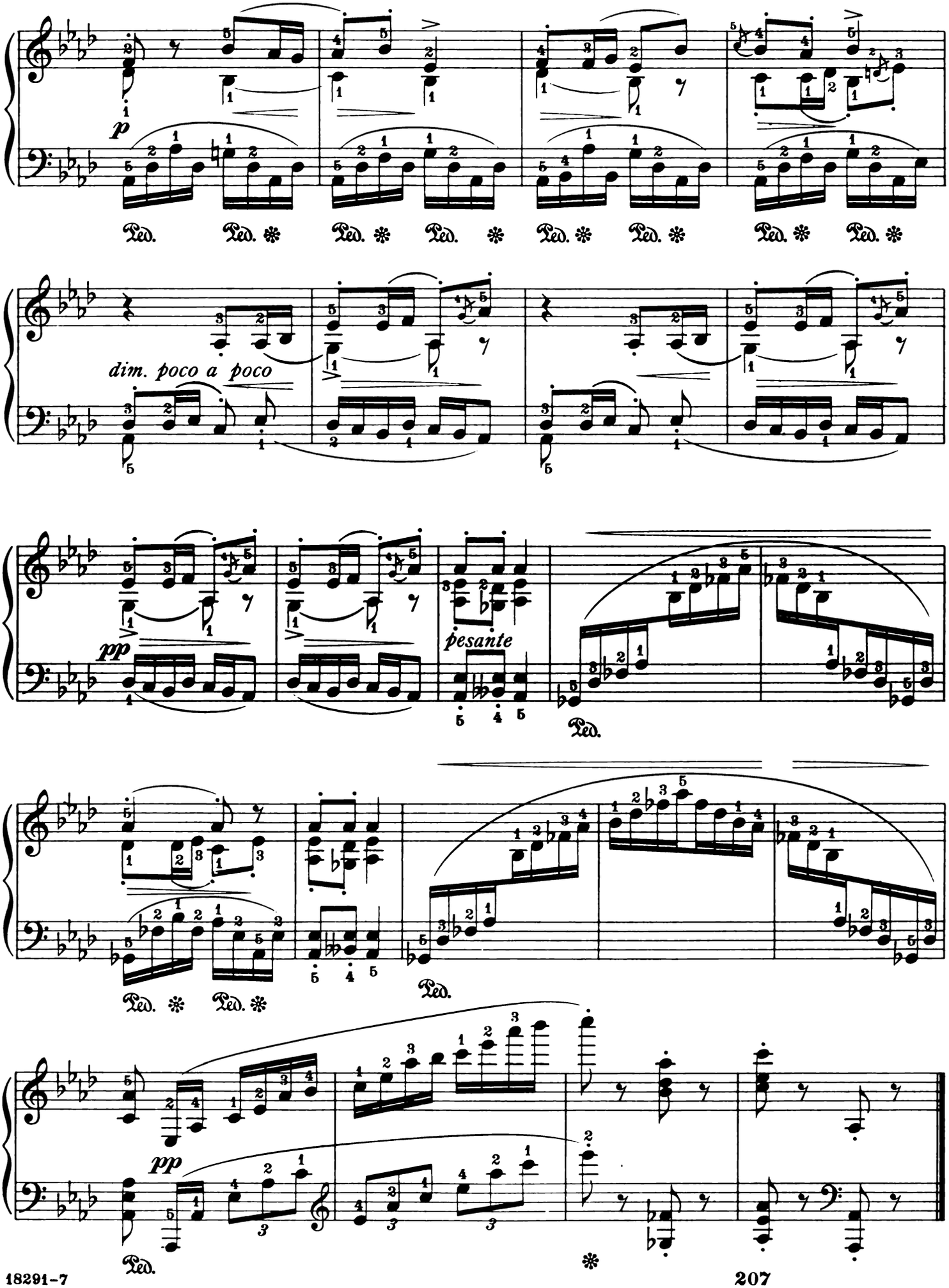

8
Ped.
8
sf
mf
p
poco rit.
pp
Moderato assai
p
mf
Ped.
Ped.
Ped.


pesante
dim.
mf
Ped. * Ped. * Ped. *
p
mf
Ped. * Ped. *
p
più p
Ped. * Ped. *
mf pesante
poco rit. e
dim.
Ped. * Ped. * Ped. *


Allegretto
p
Ped.
8


mf
marcato
Ped.
poco rit.
a tempo
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
marcato
poco rit.
Ped.
a tempo
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


mf
cres.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
f
Ped. *
mf
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
mf
Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

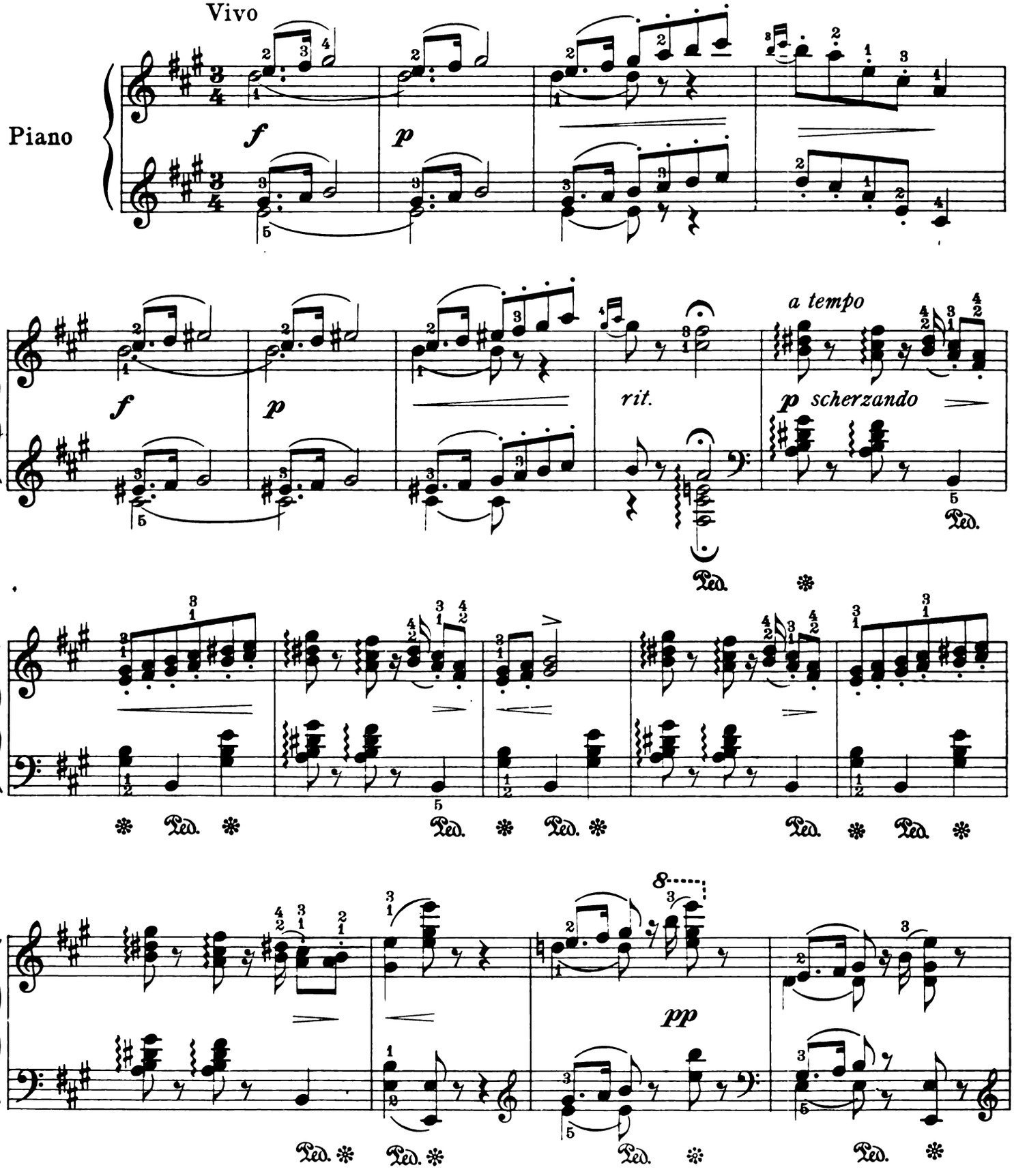

p
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
dim. poco a poco
pp
pesante
Ped.
Ped. Ped.
Ped.
pp
Ped.

Une Mazourka Un Peu Baroque

Mazurka in Baroque Style

Edited by Andor Pintér

Wassily Sapellnikoff, Op. 7, No. 2



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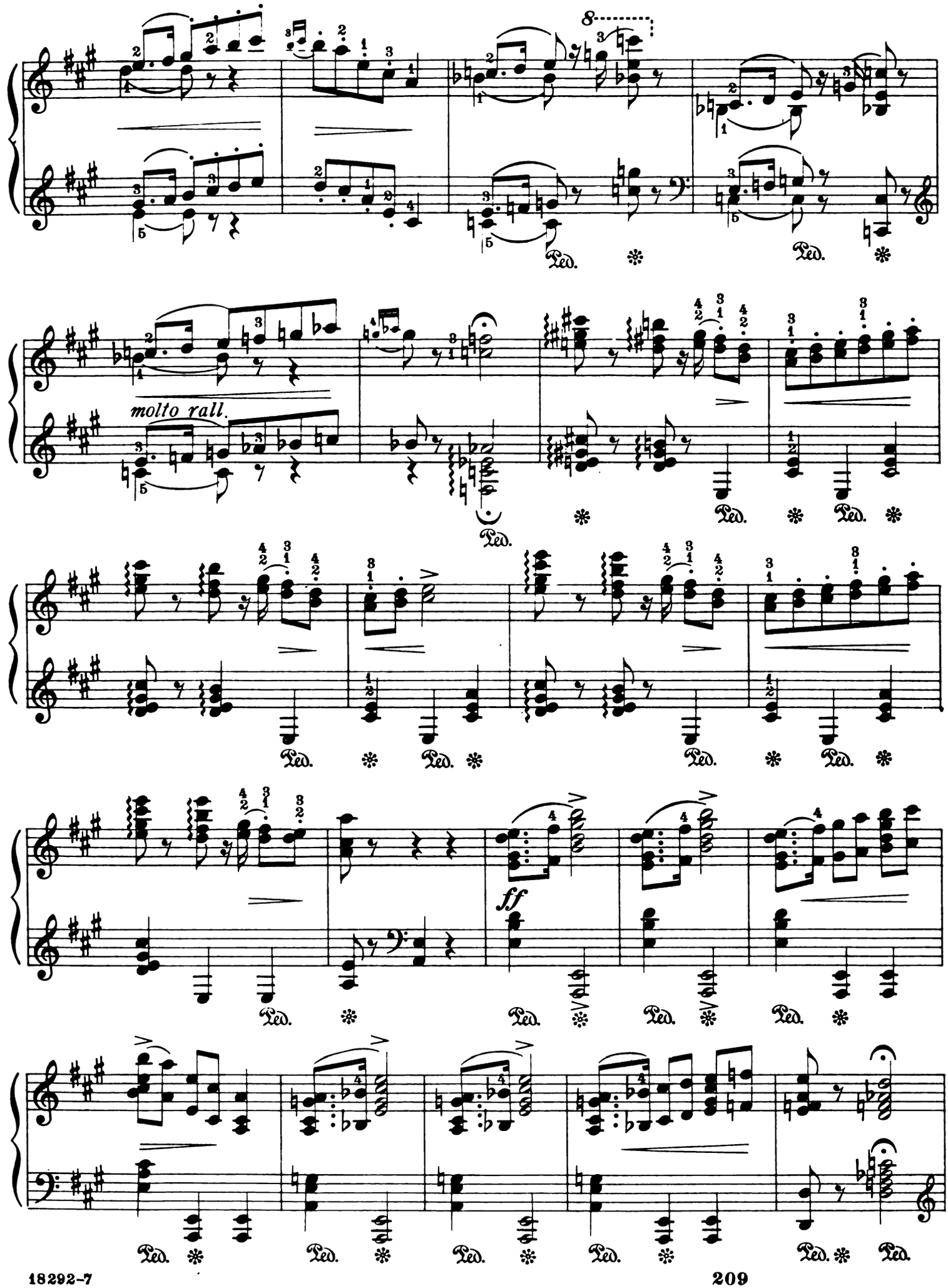
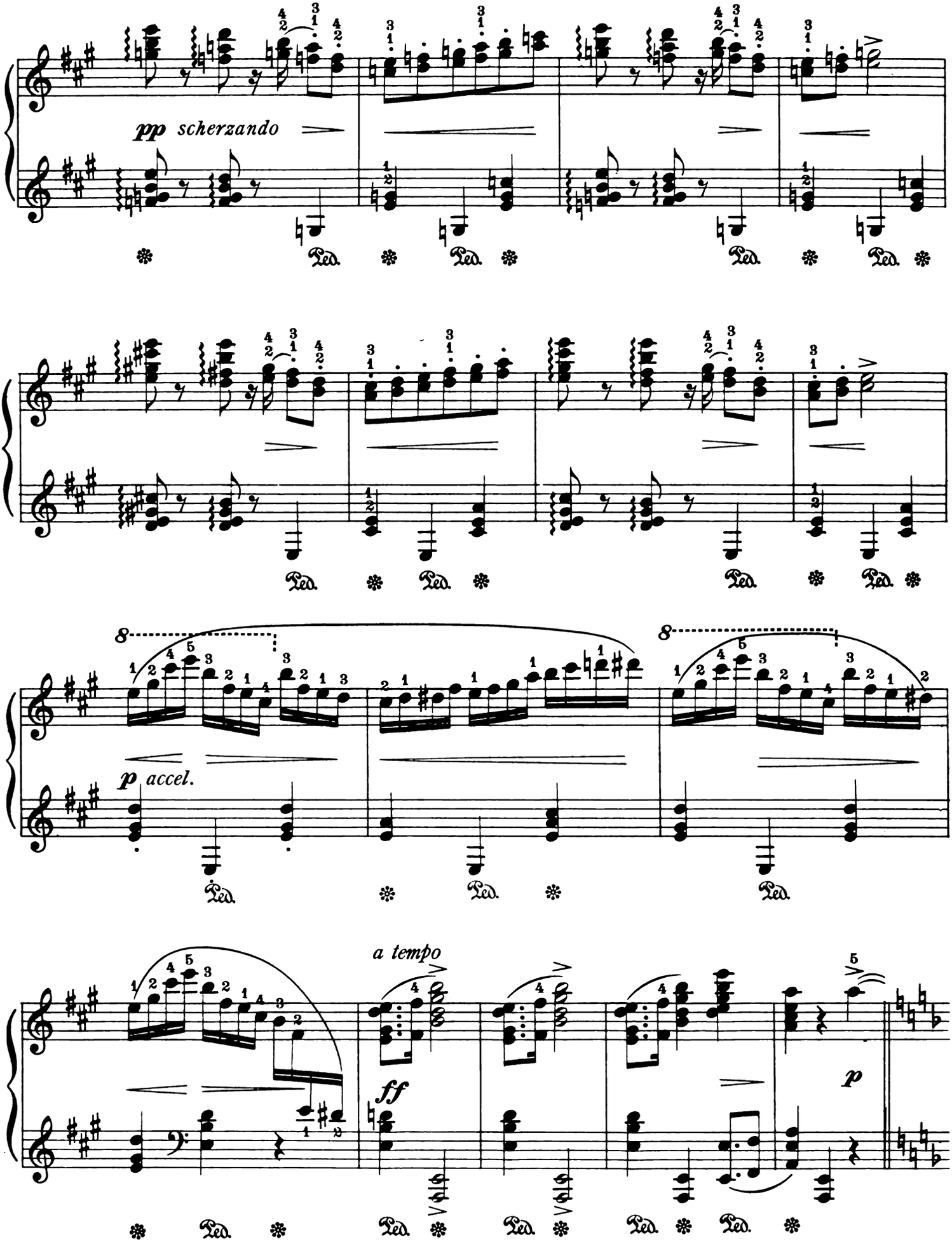
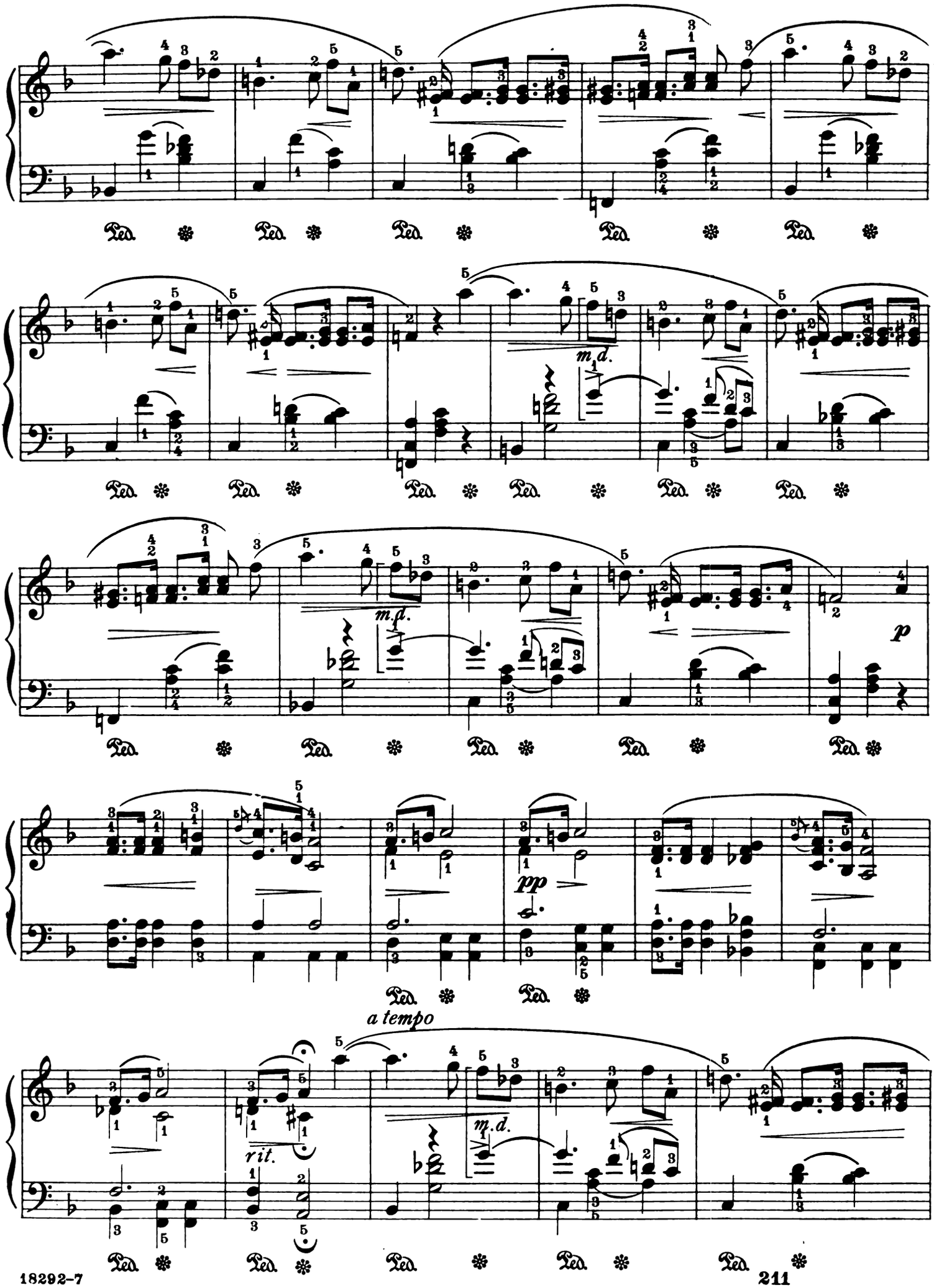
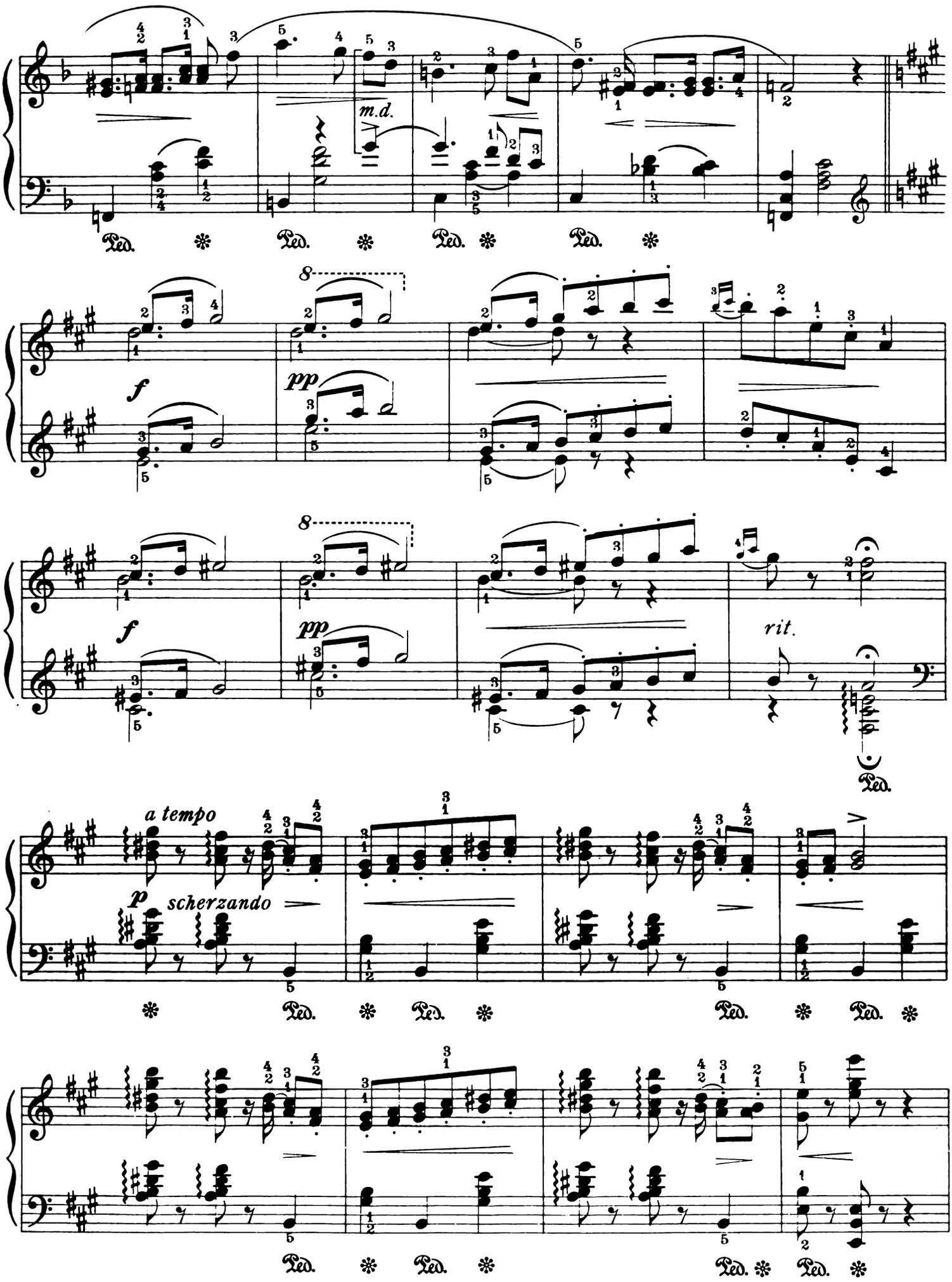
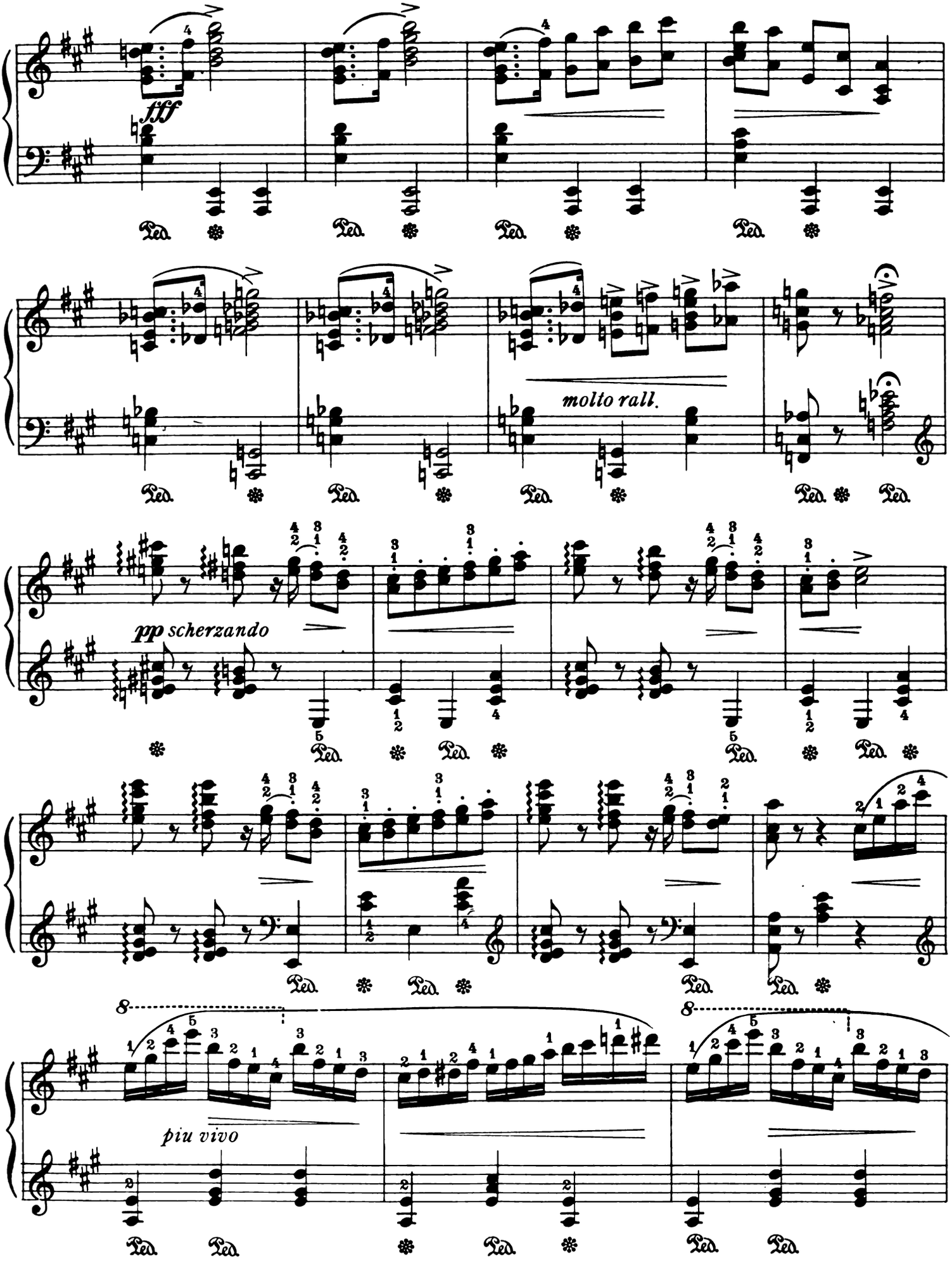
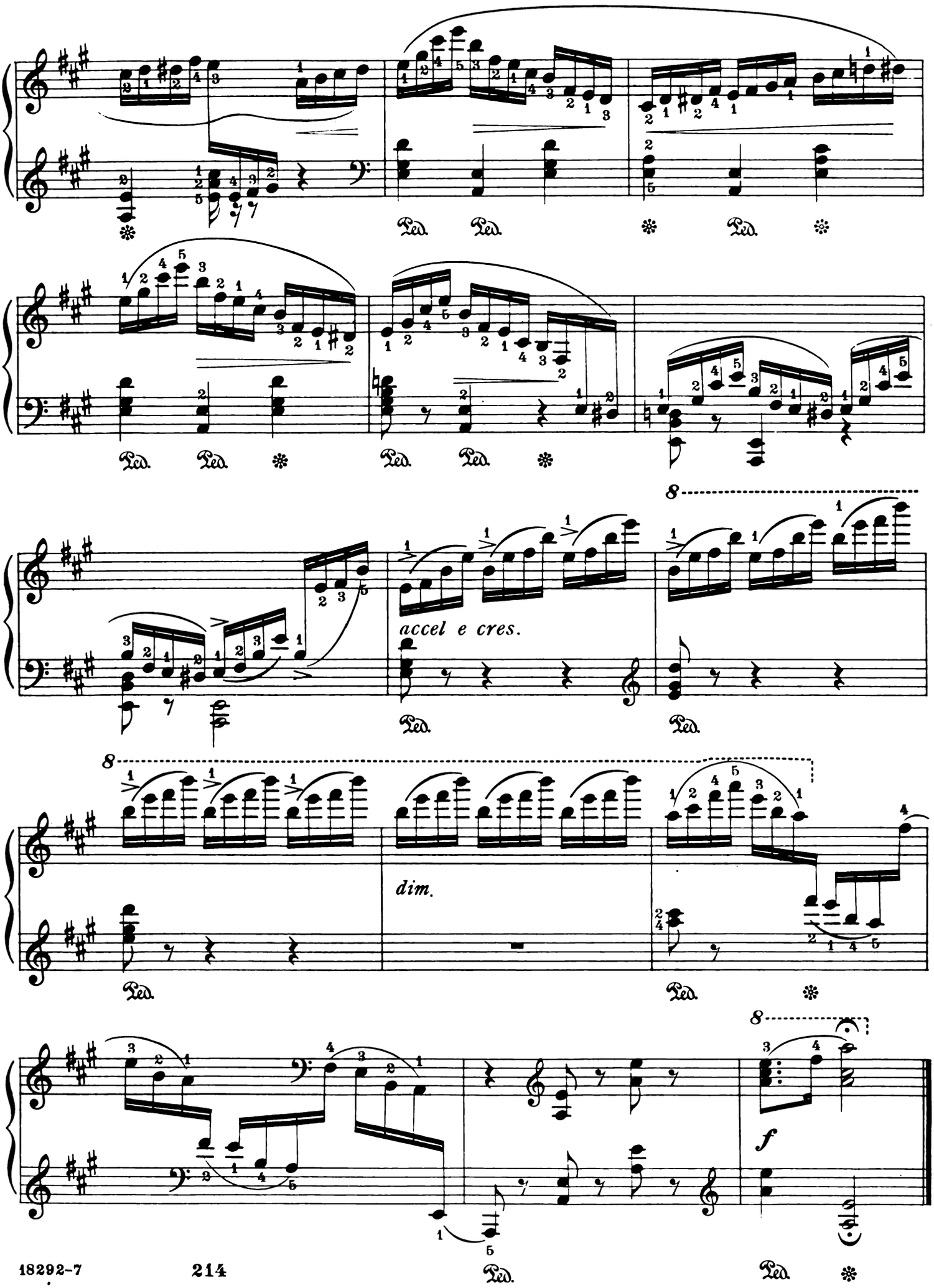

8
molto rall.
ff
Ped.


pp scherzando
p accel.
a tempo
ff
p


m.d.
m.d.
pp
a tempo
rit.
m.d.


m.d.
Ped.
f
pp
rit.
a tempo
p
scherzando


fff
molto rall.
pp scherzando
piu vivo

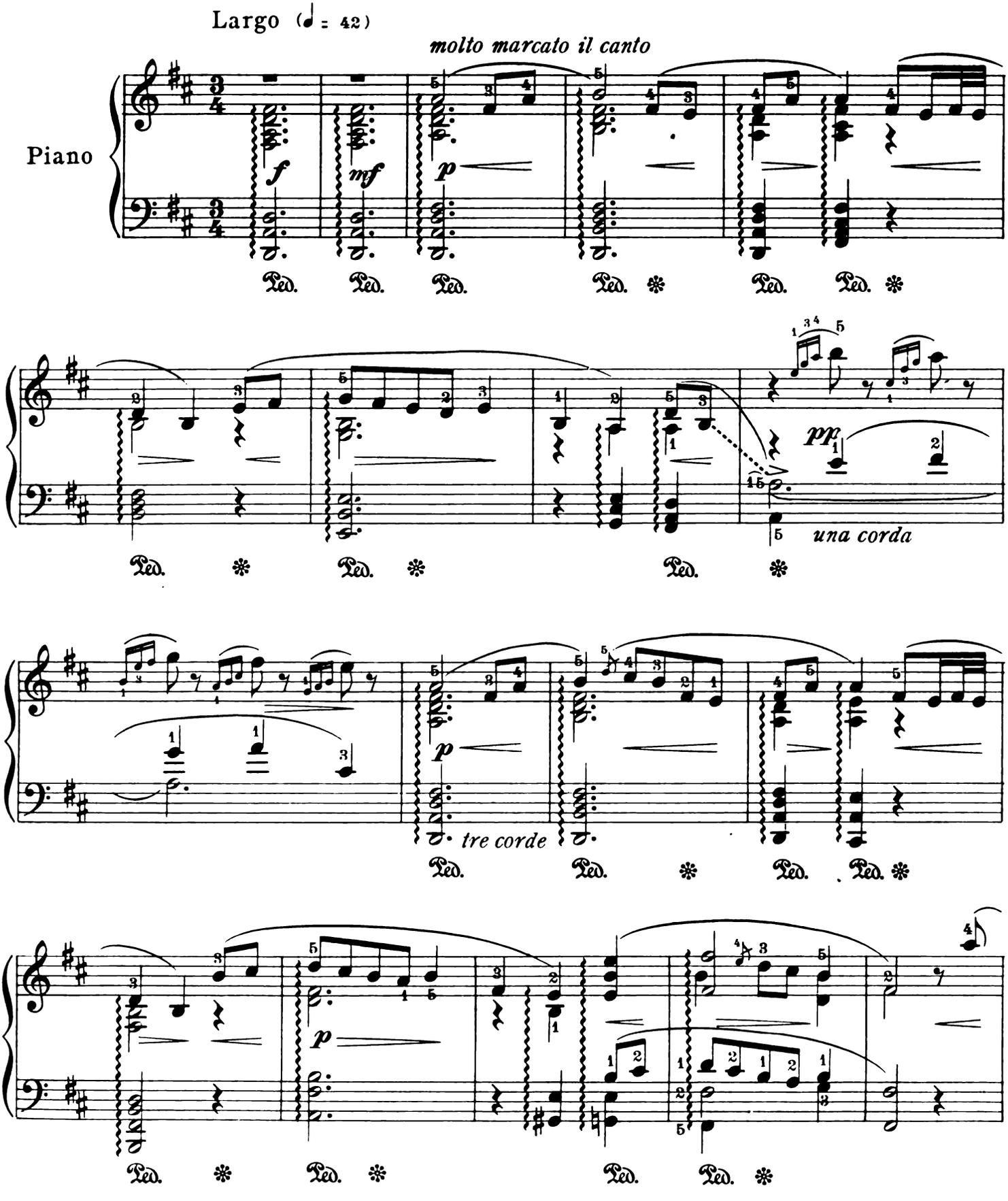

accel e cres.
dim.
f

Dedicated to Anton Rubinstein

Ballade

Edited by Andor Pintér

Anatole Liadow, Op. 21



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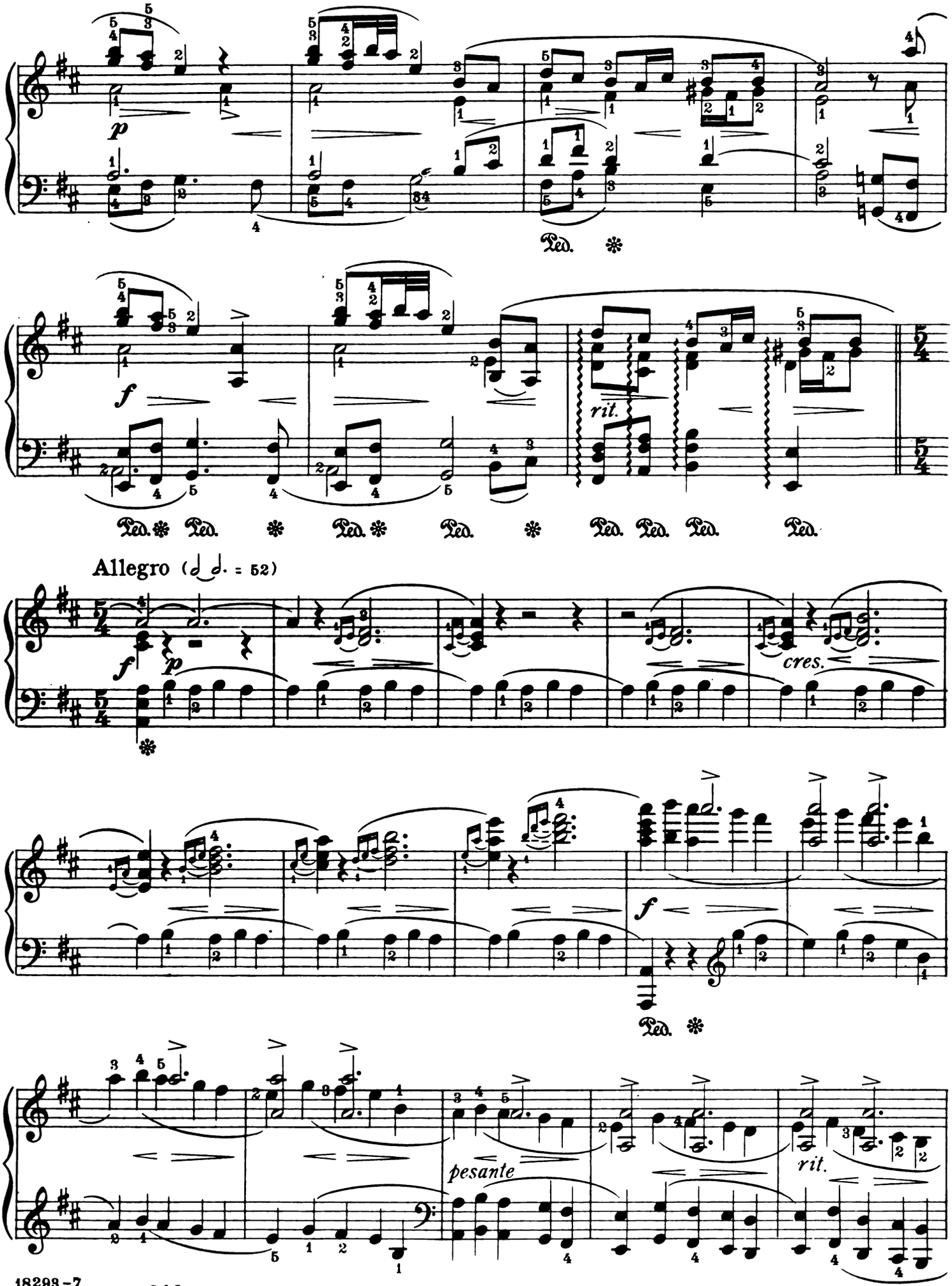
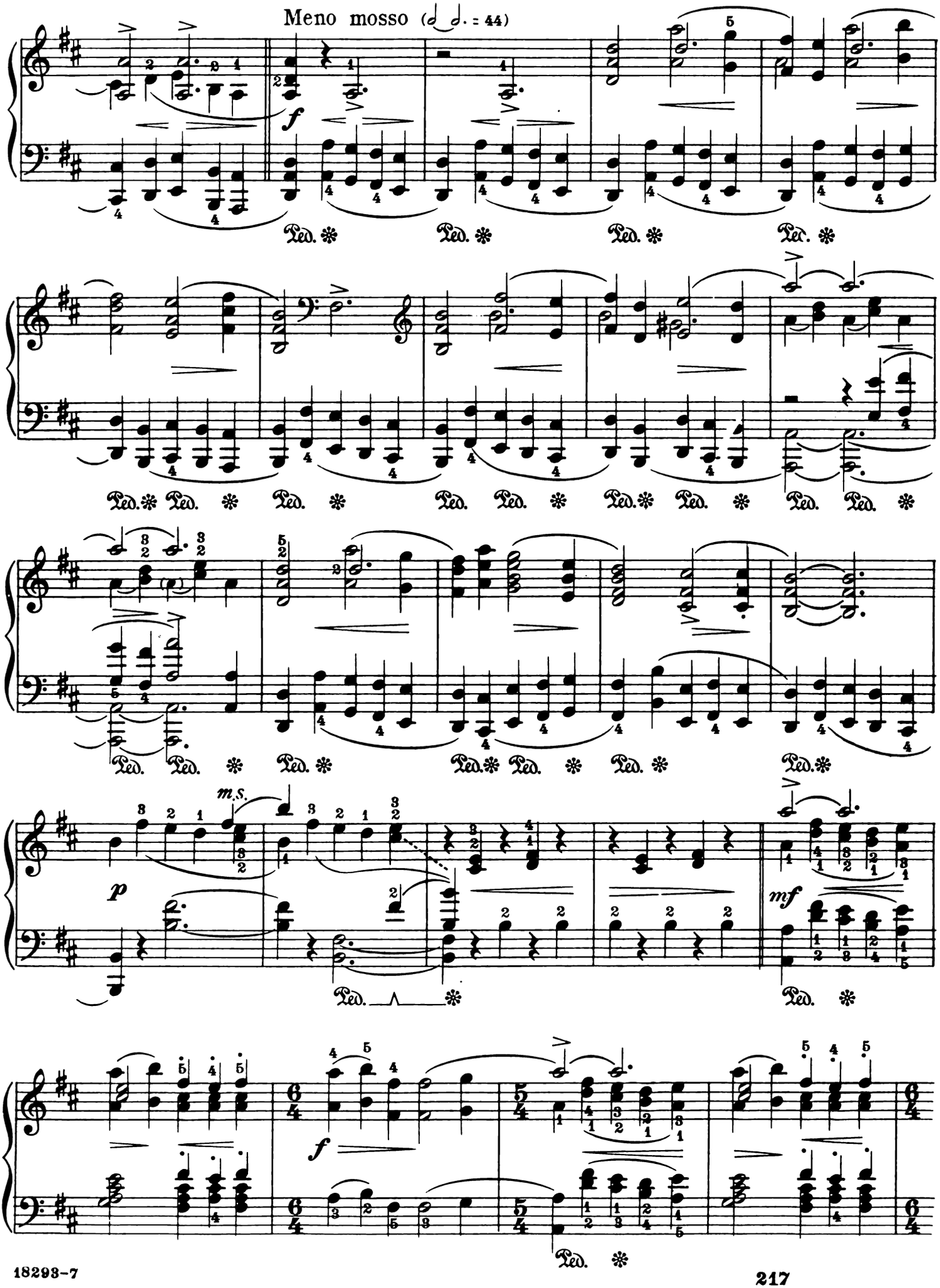
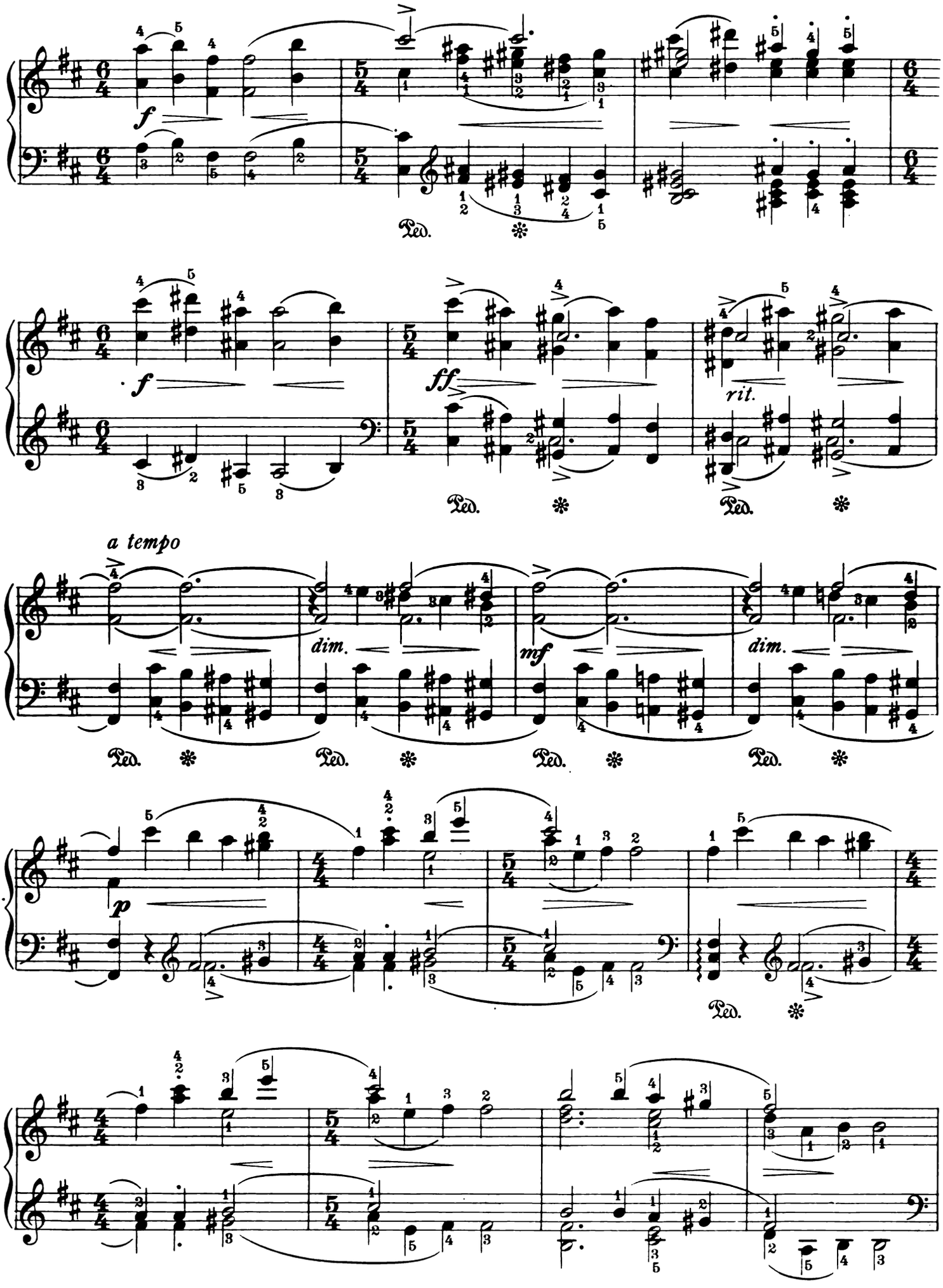
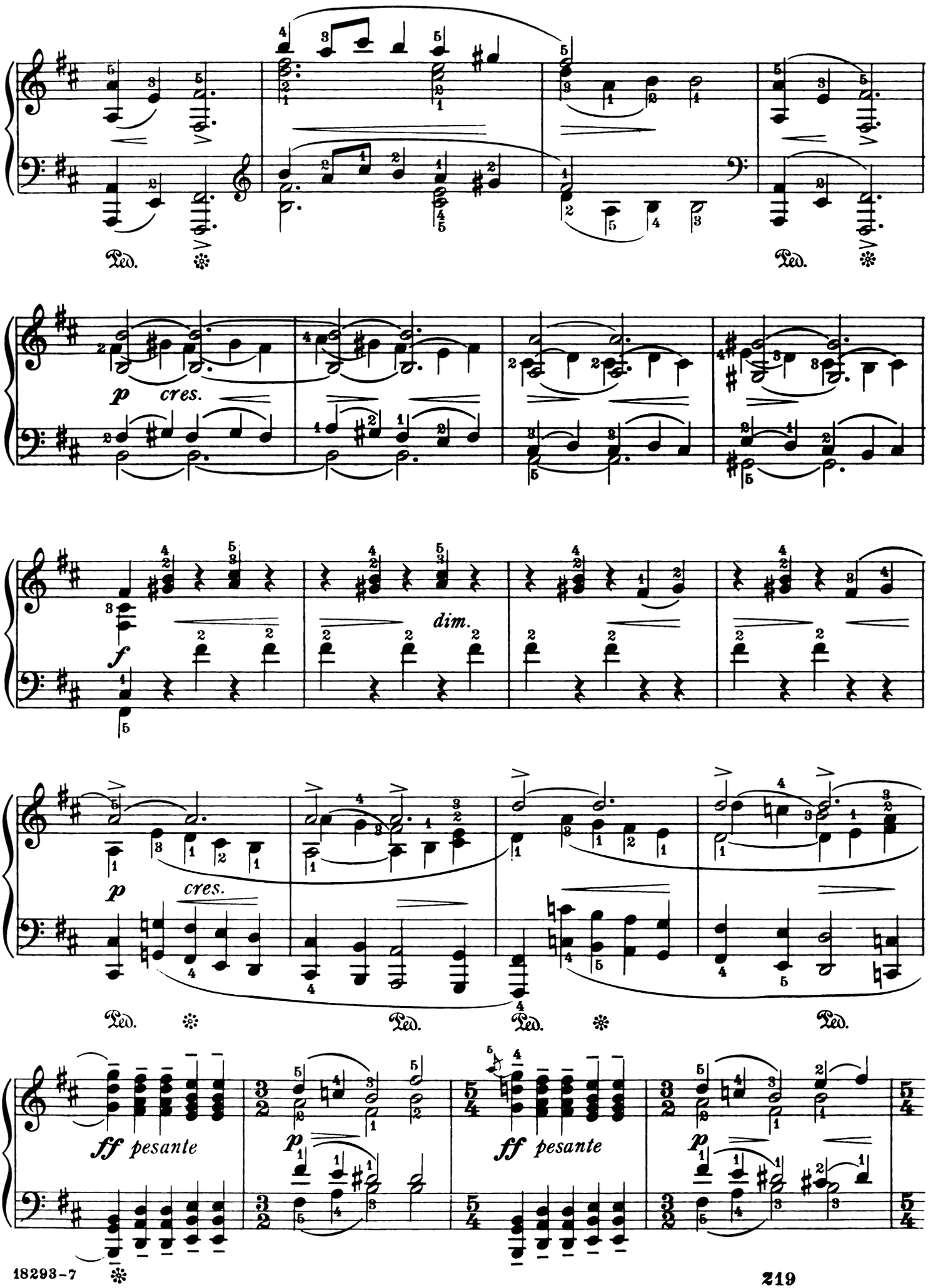
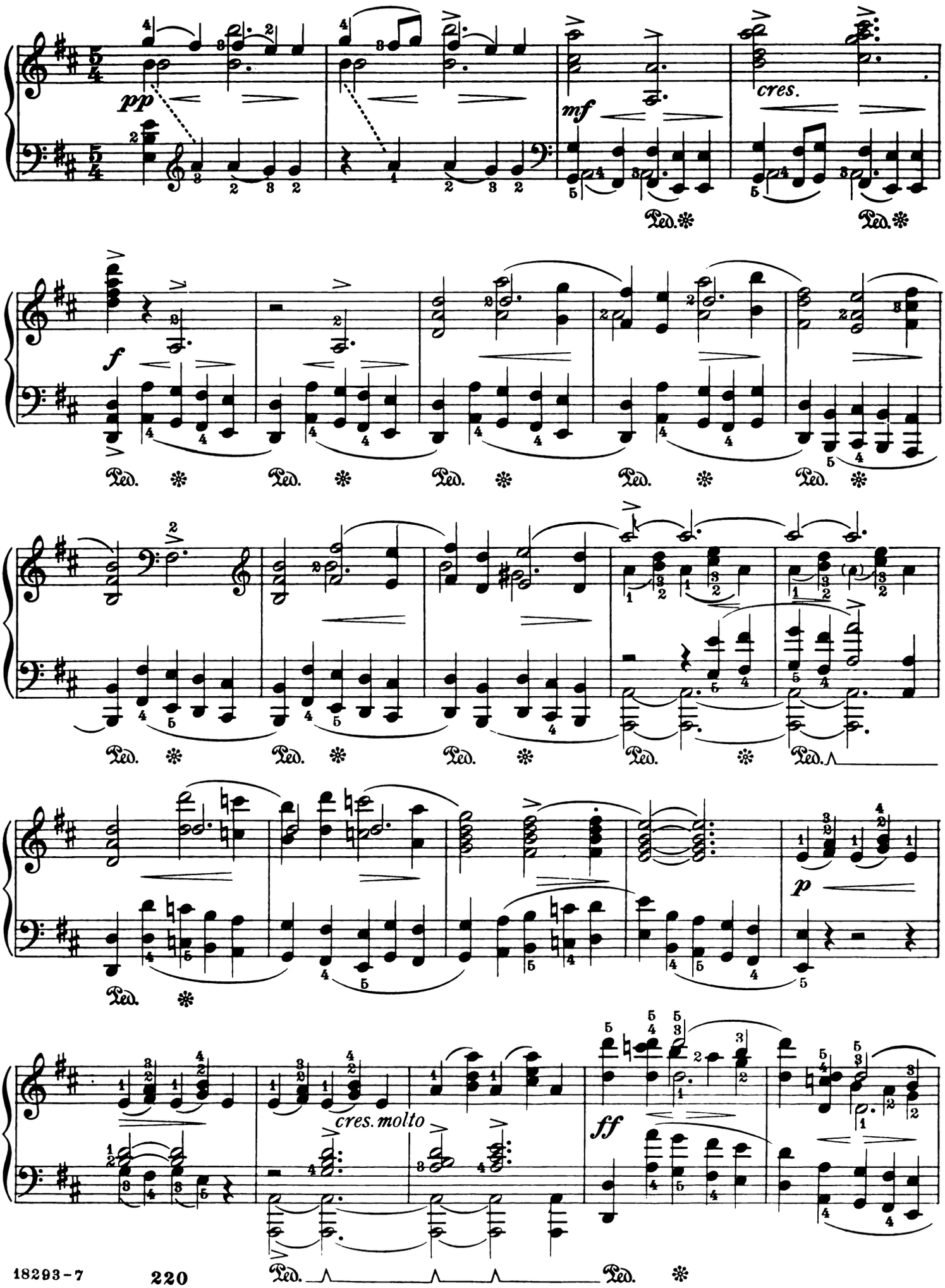
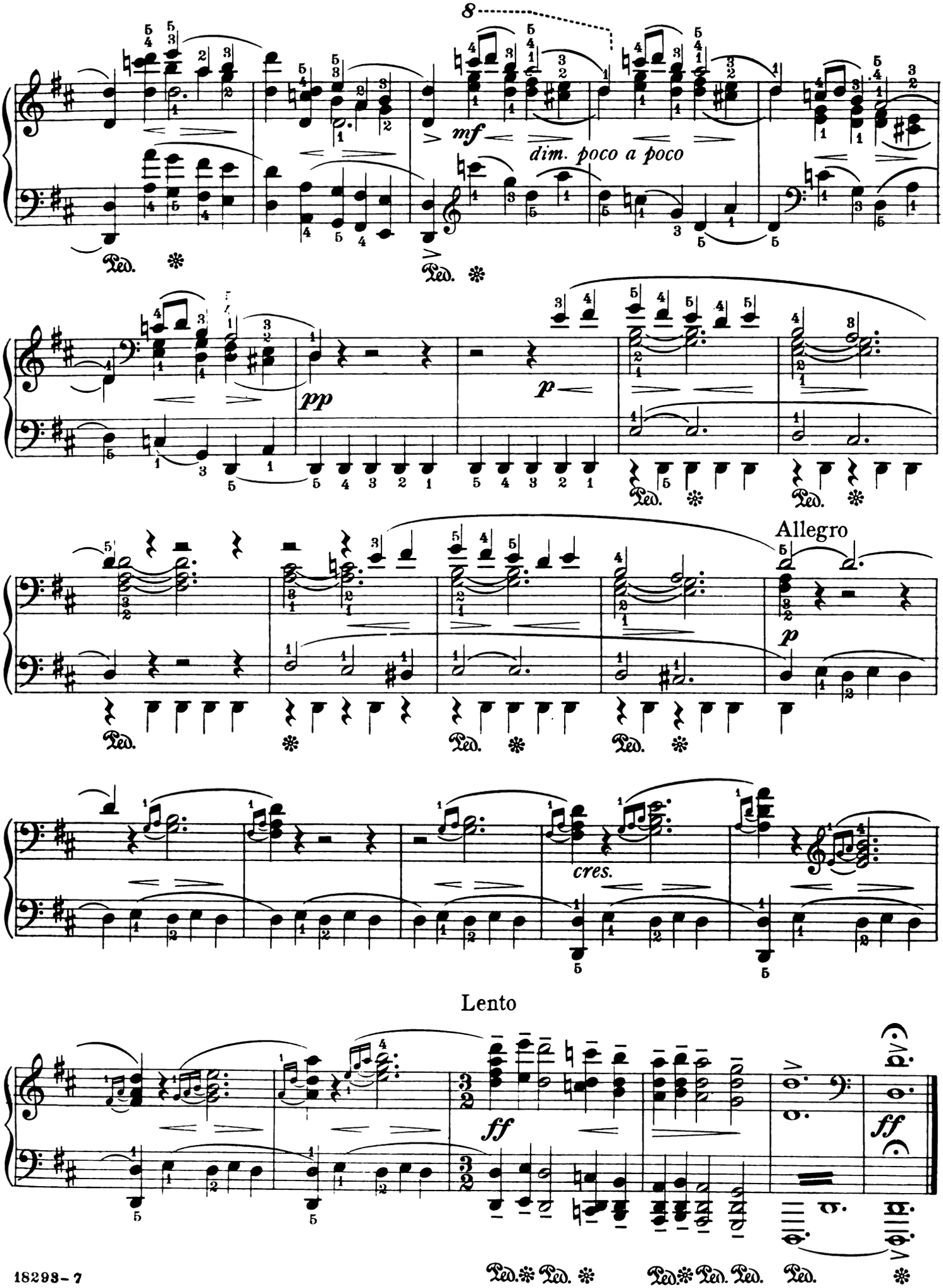

p
Ped. *
f
rit.
Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped.
Allegro (♩ ♩. = 52)
f
p
cres.
f
Ped. *
pesante
rit.


Meno mosso (𝅗𝅥 𝅗𝅥. = 44)
f
Ped.
m.s.
p
mf
f


f
Ped.
f
ff
rit.
Ped.
Ped.
a tempo
dim.
mf
dim.
Ped.
Ped.
Ped.
Ped.
p
Ped.


Ped.
Ped.
p cres.
f
dim.
p cres.
Ped.
Ped.
Ped.
Ped.
ff pesante
p
ff pesante
p


pp
mf
cres.
f
p
cres. molto
ff
Ped.


8
mf
dim. poco a poco
Ped.
pp
p
Allegro
cres.
Lento
ff